

The Talking Machine Review

INTERNATIONAL

APRIL
1976

No. 39



MR. JOSEPH BAKER

He made over 2,000 recordings - but none under his real name.
As whom is he better known? See inside - -

ZONOPHONE PSEUDONYMS E. Bayly

The following is an authenticated list of pseudonyms used on the Zonophone, Twin and Cinch records of the Gramophone Company commencing in 1904. Owing to the great number of pseudonyms used by the Company do not regard this as complete for I have taken it only to about World War I. While I know it to be a listing for the British Isles sales, I imagine that the same names were used for "The British Empire" as it was then. (We will publish more later.)

| Pseudonym | Real, or, Professional name |
|-------------------|--|
| Adams, Arthur | Ernest Pike |
| Andre, Joseph | Eugene Joly |
| Arthur, George | George Baker |
| Atkinson, George | Burt Shepard |
| Benson, Jack | Harry Fay |
| Boyd, David | Harold Wilde, and, Ernest Pike |
| Claff, George | Stanley Kirkby (real name Joseph Baker) |
| Clarke, Ethel | Miss C. Morgan |
| Cooper, Fred | Stanley Kirkby |
| Crisp, Charles | Griffiths Percy |
| Curtis, Beverly | Thorpe Bates |
| Daly, George | Stanley Kirkby |
| Deering, Madame | Mrs. Eleanor Jones - Hudson |
| Dews, Madame | Palgrave Turner |
| Edwards, Arthur | Ernest Pike |
| Elgar, Mlle | Winnie Hudson (aged 15 in 1909) |
| Evans, Mary | Palgrave Turner |
| Flynn, Dennis | J. C. Doyle |
| Forman, Herbert | Harry Fay |
| Foster, Charles | Burt Shepard |
| Gibson, Gertrude | Mrs. Eleanor Jones - Hudson |
| Goodall, Charles | This pseudonym was used for three pianists - Lilian Bryant (to about 1906) Mr. Epstein (was this an actual or pseudonym ?) Rudolf Svinerfeldt |
| Goodwin, Albert | Griffiths Percy |
| Grant, Hector | Peter Dawson |
| Gray, Arthur | Ernest Pike |
| Gunderson, George | Eli Hudson |
| Handy, Charles | Peter Dawson |
| Holland, Charles | Stanley Kirkby |
| Incognita | Violet Mount |
| James, Walter | William Ditcham |
| Joly, Jessie | Mrs. June Kirkby (wife of Stanley Kirkby) |
| Jones, David | David Brazell |
| King, George | Alexander Prince |

| Pseudonym | Real, or Professional Name |
|---------------------|--|
| Leighton, Alf | real name Arthur Gilbert, also known as Arthur Osmond |
| Lloyd, Arthur | Burt Shepard (Not to be confused with the great Music Hall artiste Arthur Lloyd who died in 1904, but never recorded.) |
| Loveday, May | Denise Orme and after matrix 10370e Mrs. E. Jones-Hudson |
| Mackenzie, Robert | Charles Draper |
| Miles, Mr. | Peter Dawson |
| Millar, Frank | Stanley Kirkby |
| Miller, Walter | Stanley Kirkby |
| Morgan, Blodwen | Gwladys Roberts |
| Newton, Bert | Albert Whelan |
| Norton, Arthur | Harry Fay |
| O'Reilly, John | John McCormack |
| Payne, Herbert | Ernest Pike |
| Porter, Jack | J. Scotland |
| Rennison, A. | Eli Hudson |
| Ross, Blanche | Perceval Allen |
| Seidler, Herr. | " Kogelnest " (Hebrew/Yiddish songs) |
| Shainkmann, D | Max Gusofsky ditto |
| Sherwood, George | George Chais |
| Smith, Florence | Miss Carrie Tubb |
| Terry, Will | Alf Gordon |
| Thorne, Fred | Louis Bradfield |
| Vernon, Fred | Harry Fay |
| Violetta | Edna Thornton (Mrs. Lavin Nicol) |
| Wakefield, Johnny | Arthur Gilbert |
| Walker, Ben | Eli Hudson |
| Walker, Madge | Palgrave Turner |
| Walpole, Arthur | Peter Dawson |
| Wentworth, Walter | Peter Dawson |
| Williams, Llewellyn | Hirwen Jones tenor |
| | David Brazell baritone |
| | Peter Dawson |
| Woodville, Robert | Mabel Medrow |
| Wynne, Gladys | Mrs. Eleanor Jones-Hudson |
| Yarrow, Alvena | |

B A N D S and O R C H E S T R A S.

Tyrolese Band

The Red Band

Apart from the above, various 'band' and 'orchestra' pseudonyms were used indiscriminately. Pseudonyms such as London Military Band, London Regimental Band, Royal Military Band, London Volunteer Brigade Band, Home Guards Band, Black Diamonds include recordings by the bands of H. M. Coldstream Guards and Scots Guards, and Besses o' th' Barn Band; others un-named. The composition of Bohemian Orchestra is unknown and Peerless Orchestra was a pseudonym for it and other 'studio-groups'. Many 'orchestra' records were recorded during a session to give a singer a rest, by the studio orchestra of the day. Concluded p.619.

Andrejewa von Skilondz Björn Englund

Before proceeding to the biography proper one must comment upon the singer's name. Being a Russian by birth, her name spelt with Latin letters can only be a transliteration, but I feel it should be given as Andrejewa Skilondz, for that is how she signed her name after settling in Sweden (cf. the autographed photograph accompanying this article).

Born in St. Petersburg on 27th. January, 1882, Miss Skilondz studied singing, piano, musical theory, instrumentation and composing at the local conservatory. From 1910 to 1914 she was one of the principal singers at the Königliche Oper in Berlin. With the outbreak of World War I she had to leave Germany and settled in Sweden, where she was the principal coloratura soprano at the Royal Opera in Stockholm from 1916 to 1920 (she had been featured already in 1915 as a guest singer). After leaving the opera, she continued to perform as a concert singer, but from the end of the 1920's she was mainly active as vocal teacher and had many successes, notably soprano Elizabeth Söderström.

Her greatest success was the Queen of the Night in Die Zauberflöte. Of her recordings, the Pathés show her at her best, while the Deutsche Grammophon and Parlophon titles suffer from a somewhat unclear recording. The two Polyphon discs do not offer a very substantial material, of course, but they are exceptionally well-recorded, while the single H.M.V. gives us the chance to hear an electric recording of the Bell Song from Lakmé.

Miss Skilondz does not seem to have left any autobiographical material, but fortunately she was interviewed on tape at length for the National Archive of Recorded Sound in Stockholm shortly before her death on 5th. April, 1968. The only published work written by her is an article on Leo Blech in the 15th. March, 1926, issue of the Swedish magazine "Scenen". It is to be hoped that her best recordings will be made available on L.P.

ANDREJEWA von SZKILONDZ mit Orchester

Berlin, c. December, 1911.

| | | |
|--|---------|--------------------------|
| Les Huguenots: Arie der Königin | 1. Teil | Pathe 54910 ¹ |
| Les Huguenots: Arie der Königin | 2. Teil | Pathe 54910 ² |
| Die Zauberflöte: O zittre nicht | | Pathe 54911 |
| Die Zauberflöte: Der Hölle Rache | | Pathe 54912 |
| Mignon: Polonaise | | Pathe 54913 |
| Villanelle (dell'Aqua) | | Pathe 54914 |
| Les Huguenots: Pagen-Arie | | Pathe 54915 |
| Romeo et Juliette: Stephano-Arie | | Pathe 54916 |
| Il Barbiere di Siviglia: Arie der Rosina | | Pathe 54917 |
| La Bohème: Walzer der Musette | | Pathe 54918 |
| Romeo et Juliette: Walzer | | Pathe 54919 |
| La Musette de Portici: Arie der Elvira | 1. Teil | Pathe 54920 |
| La Musette de Portici: Arie der Elvira | 2. Teil | Pathe 54921 |

ANDREJEWA von SZKILONDZ und FRITZ VOGELSTRÖM mit Orchester.

Berlin, c. December, 1911.

| | |
|---------------------------------|-------------|
| La Traviata: Trinklied | Pathe 54896 |
| Rigoletto: Liebe ist Seeligkeit | Pathe 54897 |



ANDREJEVA VON SKILONDZ
als „Lakmé“



Andrejeva von Skilondz

1906
1918

1918

618

ANDREJEWÄ von SZKILONDZ, MARGARETE ARNDT-ODER, MAX LOHFING mit Orchester.

Berlin, c. December, 1911

DIE LUSTIGEN WEIBER: Terzett

Pathé 55776

ADELAIDE ANDREJEWÄ, MARGARETE ARNDT-ODER, IDA von SCHEELE-MULLER, KURT SOMMER und FRITZ KOERFER mit Orchester.

Berlin, c. July, 1912.

141 al DAS RHEINGOLD: Finale

Gr. 044216

ADELAIDE ANDREJEWÄ und EDUARD HABICH mit Orchester.

Berlin, July, 1912.

LA TRAVIATA: Trinklied

Gr. 3-44096

1340½ ak LES HUGUENOTS: Duett 1. Teil

Gr. 3-44098

1341 ak LES HUGUENOTS: Duett 2. Teil

Gr. 3-44099

ADELAIDE ANDREJEWÄ, MAR ETE ARNDT-ODER, IDA von SCHEELE-MULLER und ARTH. PACYNA mit Orchester.

Berlin, August, 1912.

197 al RHEINTÖCHTER: Terzett 1. Teil

Gr. 044214, 65249

198 al RHEINTÖCHTER: Terzett 2. Teil

Gr. 044215, 65249

ADELAIDE ANDREJEWÄ un EDUARD HABICH mit Orchester.

Berlin, October, 1912.

1575 ak DON GIOVANNI: Reich mir die Hand

Gr. 3-44103, 62513

LE NOZZE DI FIGARO: So lang hab'ich geschnmachtet

Gr. 3-44106

L'ELISIR D'AMORE: Ihr liebet den Gesang

Gr. 044238

IL BARBIERE DI SIVIGLIA: Also ich?

Gr. 044329

ADELAIDE ANDREJEWÄ und ELISABETH van ENDERT mit Orchester.

Berlin, c. September, 1912

LE NOZZE DI FIGARO: Brief-Duett

Gr. 3-44107

ADELAIDE ANDREJEWÄ mit Orchester.

Berlin, c. December, 1912

330 al ARIADNE AUF NAXOS: Arie und Rondo der Zerbinetta 1. Teil Gr. 043221, 65978

332 al ARIADNE AUF NAXOS: Arie und Rondo der Zerbinetta 2. Teil Gr. 043222, 65978

DELAIDE ANDREJEWÄ mit Orchester.

Berlin, c. February, 1913

369 al ARIADNE UAF NAXOS: Arietta der Sngerin Gr. 043225, 65977

IL RE PASTORE: Arie

Gr. 043227

371 al ROBERT LE DIABLE: Gnaden-Arie Gr. 043227

383 al LES HUGUENOTS: Pagen-Arie Gr. 043233

Note: In 'Voices of the Past' Vol. 7, page 165, it is stated that the aria on 043227 is "L'amer , sar  costante" from Mozart's Il Re Pastore. A June, 1913, advertisement for this record reproduced in "Knaurs Weltgeschichte der Schallplatte" (page 149) says it is by Frederick II (The Great) of Prussia! Not having access to the record I can make no definitive statement, but one would think a contemporary advertisement to be more correct than a label listing fifty years later. There are several works bearing the title "Il Re Pastore", but Riemann's old reliable dictionary says that the great statesman and flute-player did, in fact, contribute arias to a "Schferspiel" (a pastoral play) of this name.

Comments from anyone owning the record would be welcome.

ADELAIDE ANDREJEWA, MARGARETE ARNDT-OBER, BIRGIT ENGELL

Berlin, c. January, 1913

356 al ARIADNE AUF NAXOS: Terzett

Gr. 044235,65977

ADELAIDE ANDREJEWA mit Orchester.

Berlin, September, 1913

13144 r UN BALLO IN MASCHERA: Laset ab mit Fragen

Gr. 2-43431,E 43000

13148 r ROMEO ET JULIETTE: Walzer

Gr. 2-43432,E 43001

ADELAIDE ANDREJEWA SZKILONDZ mit Orchesterbegleitung. Kapellm. F. KARK

Berlin, 1919.

2-1382 RIGOLETTO: Teuer Name

Pa P 254

2-1383 LA BOHEME: Walzer der Musette

Pa P 255

2-1384 LES HUGUENOTS: Pagen-Arie

Pa P 255

2-1385-2 DIE ZAUBERFLÖTE: Zum Leiden bin ich auserkoren

Pa P 256

2-1386 DIE ZAUBERFLÖTE: Der Hölle Rache

Pa P 256

ADELAIDE ANDREJEWA SZKILONDZ mit Orchesterbegleitung.

Berlin, 1919.

2-1649-2 LAKME: Glöckchen-Arie

Pa P 257,Ariel 8113

2-1650-2 ROMEO et JULIETTE: Walzer

Pa P 257,Ariel 8113

2-1647 LE NOZZE DI FIGARO: Rosen - Arie

Pa P 258

2-1648 Villanelle (dell'Aqua)

Pa P 258

Note: For the above Parlophon recordings, the first digit (2-) indicates 30cm(12-inch) size. A -2 suffix indicates a second take (first takes were plain during this period). P 258 was recoupled in 1925: 2-1648 with Godard's Berceuse (matrix 2-596) as sung by Mme Alice O'Brien.

HOVSÄNERSKAN ANDREJEWA de SKILONDZ med orkester.

Stockholm, May, 1924.

995 av Näktergalen (Alabieff)

Polyphon MS 24000 (S 24000 R)

996 av Frühlingsstimmen (Johann Strauss)

Polyphon MS 24000 (S 24001 A)

1432 at Mademoiselle Rococo(Melartin)

Polyphon KS 4019 (S 4019)

1433 at Det är så underliga ställen (Hebbe)

Polyphon KS 4019 (S 4020)

ANDREJEWA SKILONDZ med piano (probably Hjalmar Meissner)

Stockholm, 1st. October, 1927.

Bk 2377-II Svalorna flyga mot söder (dell'Aqua)

HMV X 2554(7-283320)

ANDREJEWA SKILONDZ med Orkester och harpa.

Stockholm, 3rd. October, 1927.

Bk 2384-II LAKME: Klocksången

HMV X 2554(7-283319)

* * * * *

Zonophone Pseudonyms continued.

Such groups as Minster Singers,

A Church Choir, Choir with organ, etc. were frequently only a quartette or quintette

comprising a group from a roster of such singers as Peter Dawson, A. Gee, Ernest Pike, Harold Wilde, Mrs. Eleanor Jones-Hudson, Edna Thornton, Stewart Gardner, Stanley Kirkby, etc. Such singers also formed the Zonophone Concert Quartette/Quintette, etc. Such specific details available of these will given as appropriate when we finally list all Zonophones.

Dear Ernest,

Thank you for another interesting magazine.

Regarding the Dulcetto phonograph, a collector-friend in Wales has a small machine made by Columbia carrying the banner transfer, and over it is a larger Dulcetto emblem. One can be seen on top of the other. I have the same model here at home, but mine is Columbia only! Both came from the same antique shop in Swansea.

I am now collecting early military relics too. Among my gramophones and phonographs we now perceive hussar and guards tunics! My chief interest is with Yeomanry regiments and I am particularly seeking a Light Dragoon Tarleton helmet.

Kindest regards,

Geoff Townsend.

Dear Mr. Bayly,

I was interested in the notes upon Duophone. The largest motor I have heard of is advertised in a 1929 pocket catalogue by Rifanco-Phones 1904/29. There is a picture of a 4-spring motor named The Senior Giant Motor (The Biggest Spring Motor in Existence), priced £11 - 9s. 9d. It had four mainsprings 1½-inches wide and ran for fourteen records. Fixed on a thick shelf inside the cabinet it weighed over 30 lbs. "Cannot be sent by post", it said! Smallest cabinet to hold it 18 x 10 x 8 inches.

Sincerely,

John S. Williams

Dear Ernie,

I can add the following titles to your listing of International Indestructible Cylinders in the Talking Machine Review pages 252/3 and 402.

| | | |
|---|---|-----------|
| 85 His Majesty March -Band Band | 505 Let me dream again | song |
| 525 The Armourer's Song from 'Robin Hood' - Song. | 530 Military Man | song |
| 560 My Beautiful Irish Maid - song | 575 The Laughing Coon- Sung backwards | |
| 606 My Old Green Mountain Home - song | 617 The Girl I Loved in Sunny Tennessee - | |
| 1701 Church scene - quartette | | song |
| 1501 Strike out McCrachen - duet | 3502 A Sirena | song |
| 4202 Chimes of Trinity - chimes | 5008 The Fortune Teller - selection. | Orchestra |
| 5020 Titl's serenade - Orchestra | 5039 Sourire d'Avril - | Orchestra |

All good wishes,

Sydney Carter

Dear Ernie,

You may be interested to know that as the result of Frank Andrews telling me that he had read of some early cylinders being made by the second Governor-General of Australia, they have been found in Adelaide! They are 5-inch Edison cylinders (three of them) and are at the Adelaide Library.

All the best,

Mike Sutcliffe.

Dear Readers,

Thank you all who have sent in details of records mentioned on yellow or white paper in the last issue of this magazine. The response was excellent. I can imagine you all thumbing through your records. Notes came from literally all over the world and the

speed of a reply from Australia - exactly seven days from the magazines being collected - was overwhelming.

Sincerely,
Ernie Bayly

'A FOOLISH MISTAKE WITH TWO REPEATS' says Frank Andrews - -

Dear Mr. Editor,

I am sure that you have been inundated with letters from your intelligent readers pointing out my foolish mistake! I apologise most abjectly, but I have no excuse and cannot explain how it happened!

On page 579 of the February, 1976, issue I ascribed the quality of indestructibility to the W A X Ebonoid cylinders of the Premier Manufacturing Co., Ltd. I had know for years that Ebonoids were made from wax and having only just completed writing the history of Clarion and Ebonoid records to describe Ebonoids as indestructible was just inexcusable. But to say it more than once makes it far worse!

When the Columbia Indestructibles were introduced in August, 1909, there was no competition from another indestructible cylinder. The competition was from cylinders of a duration of over two minutes, i.e. Edison Amberols, Ebonoids and the Chrystol (Crystol) of Edison Bell. These were all wax.

On page 196 of the October, 1974, Talking Machine Review I remarked upon 'the Indestructible Record Company of Albany, New York'. - In paragraph six. This was probably the first reference in England to the cylinders which were to come here as Columbia Indestructibles.

To other matters.....

Dulcetto. I think it will be found that the 'brand name' Dulcetto was applied to a number of makes of phonographs and gramophones. I know of a Dulcetto/Puck phonograph and a Dulcetto/Graphophone (cylinder). "Dulcetto" was the registered trade mark of Roberts & Co. (dealers) of 18, Berners Street, London W. who traded under the name of the 'Phono Exchange' and were one of the first businesses trading in that part of London once the patents began expiring. The word 'Dulcetto' was registered in April, 1901, for phonographs and was renewed in May, 1915, and again in March, 1929, at which latter date it was broadened to include gramophones.

Adler. This company first exhibited at the Leipzig Spring Fair of March, 1905, but I do not know who made their machines.

The word T O Y. The word Toy does not necessarily imply "something to be used by children", although that is frequently the case in reality. A toy is something used for one's amusement rather than for business reasons, serious study or general utility. Thus the description of the Berliner hand-cranked Gramophones does not mean that they were for children only. Judging by the wide range of music upon the little 5-inch records they were intended for decent family entertainment. Their cost, at £2+ in 1890 would make them out of the range of a child's toy for all but the more affluent. A large percentage of the British population did not earn that amount for a week's work. It was more like two week's wages for them. Thus the period 1890 - 1894 was the hey-day of the Gramophone as a Showman's instrument (in Britain), hence the model with the globe and attachments to enable several to listen through hearing tubes. By 1894, Phonographs and Graphophones imported by Edison Bell for hire by showmen (or domestically) were taking their place, being superior in that they were more evenly driven by battery than by hand - cranking. While I would not claim the the hand-cranked Berliner to be a musical instrument, I wish that writers would not dismiss them

as "mere toys". (Your Editor agrees. Play them on modern equipment properly and you will be surprised how well they sound. Incidentally, I have now received from the American Continent a tape of Emil Berliner's voice on a five-inch disc. It is not he who speaks and sings on the European five-inch discs that I have heard.) In their manufacture much valuable knowledge & expertise in both recording techniques and mass-production was gained in Europe from 1888 to 1894 (both circa) enabling Berliner to enter the markets in U.S.A. more confidently with initial problems solved. They were the first types of records and machines still in use and as such are worthy of intensive study, so more power to the elbows of Peter Adamson and others attempting to unravel a very difficult subject. (In this connection the Editor regrets that the wrong date appeared in line 11 of page 500 (Talking Machine Review No. 36 of October, 1975). The date should be the year 1887.)

BABY ODEON RECORDS. (page 508 of TMR 36 of October, 1975) One of the trade periodical periodicals wrote- "Five-inch double-sided Odeon Records of the National Anthems, to sell at sixpence each, are being issued by Barnett Samuel & Sons, Ltd. and they have commanded a ready sale, so much so that the manufacturers are experiencing a little difficulty in coping with demand. The idea is that on such a sized disc enough is given of each air, and more would be unnecessary repetition; one argument which seems to have good effect." Needless to say these records made their appearance soon after the outbreak of war in 1914. Who pressed them? The sloppy cutting of the label and its eccentric position on the record suggest the handiwork of the Crystalate Manufacturing Co., Ltd. of Tonbridge, who did such things at this period. Allen Debus reports that the face numbers are 35627 (God save the King) and 35626b (Rule Britannia). The labels on his copy are blue.

PHILIP MAURO, legal Counsel for the American Graphophone Company.

"The cunning wizardry of Philip Mauro...."

"The Graphophone lawyer was functioning at his Machiavellian best"

"Mauro, in another sly deceit....."

"The wily Philip Mauro....."

The above are quotations from three standard works about the talking machine to describe a man who was merely carrying out his duties to protect the interests of his clients the American Graphophone Company, the Columbia Phonograph Company of Washington and the Columbia Phonograph Company, General. He was doing no more for his clients than thousands of hard-working members of the legal profession do today.

Had he been employed to protect Edison interests he would no doubt have been described in different terms. But he was associated with the Company which owned the most fundamental talking machine patent, the idea of cutting into wax to make a recording, which it was his duty to defend, and his success in doing so results in his villification by those on another adulatory Band Wagon! That there was bribery and corruption in the USA Courts and Patents Office may be true, but descriptions as above in works constantly used for reference brings them into disrepute as being biased. Once talking machine companies had been formed on the basis of inventions and discoveries made, the subsequent actions of those companies cease to be within the realm of ethics and morals as between men of science. They then operate within the realm of ethics of the market place, in which arena the development of the talking machine industry took place.

It is unfortunate that much research into the history of the talking machine has been undertaken by persons not interested in the phonograph, graphophone or gramophone and their records, but only in the artistes whose performances are contained on those records. Edison was a legend in his own life time because of his achievements and it is unfortunate that

contemporary newspapers found him "good copy" and attributed to his name much embroidery of the truth that today it is often difficult to sort truth from fiction. It is a pity for not all of such matter can now be viewed as creditable. It is more of a pity that some fiction is perpetuated today by those emotionally caught up in the legend, and in many ways thus do a disservice to Edison. It also means that the discoveries and inventions of his contemporaries are denigrated. I shall only write about Edison dispassionately from undeniable facts, whatever legend may be offended.

THE WAX CYLINDER. This whole area has been overworked and half-truths incorporated with its telling. Edison invented a tinfoil phonograph. If Bell & Tainter had not developed their wax cutting technique in 1881 and had not developed their removable card-based wax cylinders by 1885 (which were unsuccessful only because they had the wrong base) which were patented in 1886, then Berliner would no doubt have been the most lauded innovator in the talking machine world (but his acid etched discs did not compare with wax-cut masters). To Bell and Tainter goes the discovering the best means of registering sound. Edison declined the invitation of the Scotsman and Yorkshireman to join them in the new technique. He is reported by contemporary American press to have attempted to remodel and develop his tinfoil phonograph before adopting the wax-cutting technique, already patented, which he had earlier refused. He solved Bell and Tainter's problem for them by adapting the solid cylinder already known in other trades, and the tapering mandrel already known in mechanical engineering - a brilliant piece of positive thinking and experimentation, which in the usage of these two known devices, can still be called "invention" in my estimation, and gave the phonograph and graphophone a sound basis on which it was to flourish as a wax record for about twenty-six years and longer if we take into account its application as a dictaphone.

I must now dash to catch the post,

Sincerely,

Frank Andrews.

EDISON ADVERTISING RECORD

Transcript of the Edison Advertising Record, spoken by Harry E. Humphrey. Matrix 2045-2.

If you are a close observer, you have already noticed that the Edison Disc Phonograph requires no change of needles. The reproducer point is a genuine diamond, carefully selected, polished and fitted. It is never changed. In 1878, Mr. Edison invented and patented the first disc phonograph ever made*, but this instrument before you is the first disc phonograph he has permitted to be offered to the public in his name. It represents 34 years of personal investigation and experimentation by Mr. Edison, and probably marks the limit of human achievement in recording and reproducing sound. In designing the reproducer for this instrument, Mr. Edison constructed and tested over 2,000 different models. The material used was selected with equal care; it is an entirely new material, possessing properties which have a very great part in the excellence of the reproduction. The motor is many times stronger and more costly than any other motor, with the result that the beautiful tone qualities of the instrument are perfectly sustained at all times. Mr. Edison has conducted a series of exhaustive acoustical experiments which have resulted in new methods of sound recording, entirely unknown to other manufacturers and very much superior to their methods. As you listen to the reproduction of music by this instrument, you will notice that all of the overtones, or tone colours, are recorded and faithfully reproduced. Other sound reproducing instruments are not capable of this, with the result that their reproduction consists of the fundamental tone and more or

(continued on page 628)

Adresse télégraphique
Telegramm-Adresse
Code Word
Palabra telegráfica

MERMODFRER, SAINTE-CROIX (Vaud)
Western Union Code

MIRAPHONE

Machine Parlante = Sprech-Maschine = Talking Machine = Gramofonos

DE LA FABRIQUE

SOCIÉTÉ ANONYME

Mermod Frères S. A.

S^{TE}-CROIX (SUISSE)

Fondée en 1816

Successeurs de Mermod Frères

Fondée en 1816

20 MÉDAILLES D'OR, ETC.

Hors Concours : Exposition Universelle Paris 1900, Membre du Jury

GRAND PRIX Exposition Internationale MILAN 1906

Diaphragme pour air comprimé N° 15

Ce diaphragme est caractérisé par une **amplitude extraordinaire du son**, avec reproduction merveilleuse de la musique instrumentale.

Ce diaphragme se règle depuis l'extérieur au moyen d'une vis de réglage se trouvant sur le côté plat du bâti; il peut être démonté pour le nettoyage et remonté avec la plus grande facilité en quelques minutes.

Pressluft-Schalldose N° 15

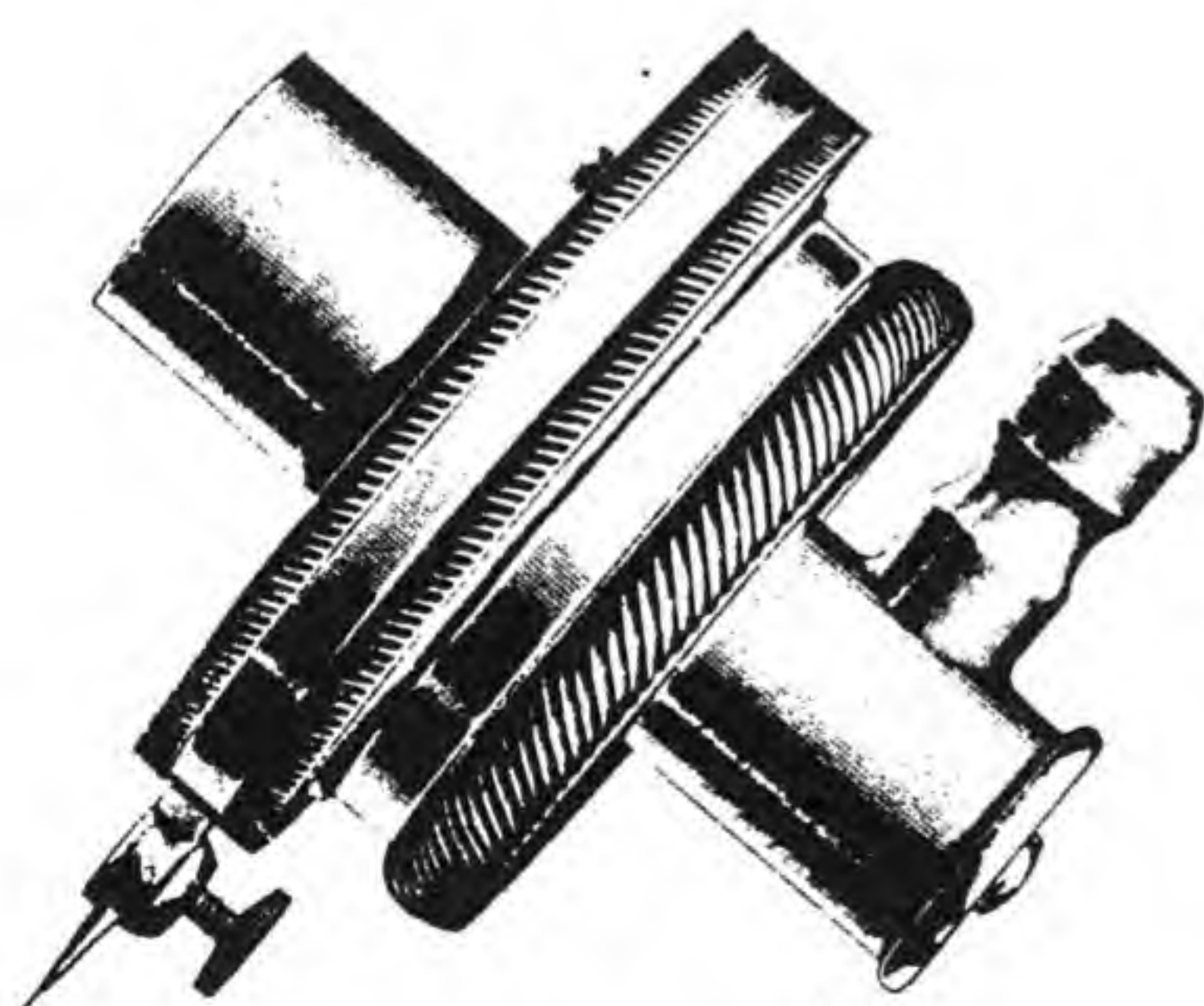
Unsere Pressluft-Schalldose zeichnet sich besonders durch ihre grosse **Lautstärke** und natürliche Wiedergabe aus.

Sie kann leicht mittels der an der flachen Seite angebrachten kleinen Schraube reguliert werden; es kann ein jeder dieselbe demontieren, reinigen und wieder montieren in wenig Minuten.

Compressed-air Sound Box N° 15

This sound box excels by a **loud and marvelously natural** reproduction of all kind of music.

It is easily to be regulated by means of a small screw on the plain side. Any one can take it to pieces, clean it, and put it together in a few minutes.



N° 15

Diafragma para aire comprimido N° 15

Ese diafragma se caracteriza por una **amplitud extraordinaria del sonido**, con reproducción maravillosa de la música instrumental. Ese diafragma se arregla del exterior por medio de un tornillo de réglage que se encuentra del lado plano de la armadura; se puede desmontar para la limpieza y remontarlo con la mayor facilidad en algunos minutos.

Miraphone=Mira N° 155



Two Music instruments combined

Talking machine „MIRAPHONE“
with nickel-plated Tone arm and Flower horn
approximately 20 inch aperture,
plays approximately 3—12 inches records
and Musical box „MIRA“
158 keys, Duplex combs,
plays approximately 15—16 inches Steel-Tune Sheets.

Dos instrumentos reunidos en uno solo

Máquina habladora „MIRAPHONE“
con brazo acústico privilegiado y pabellón,
forma flor 50 cm.
tocando 3 discos habladores de 30 cm.
y Caja de musica „MIRA“ 158 láminas, 2 teclados,
tocando 15 discos acero de 40 cm.

Deux instruments réunis en un seul

Machine parlante „MIRAPHONE“
bras acoustique nickelé et pavillon forme fleur
d'environ 50 cm. d'ouverture,
joue environ 3 disques parlants de 30 cm.
et Boîte à musique „MIRA“
158 lames, 2 claviers,
joue environ 15 disques acier de 40 cm.

Zwei Instrumente in Einem

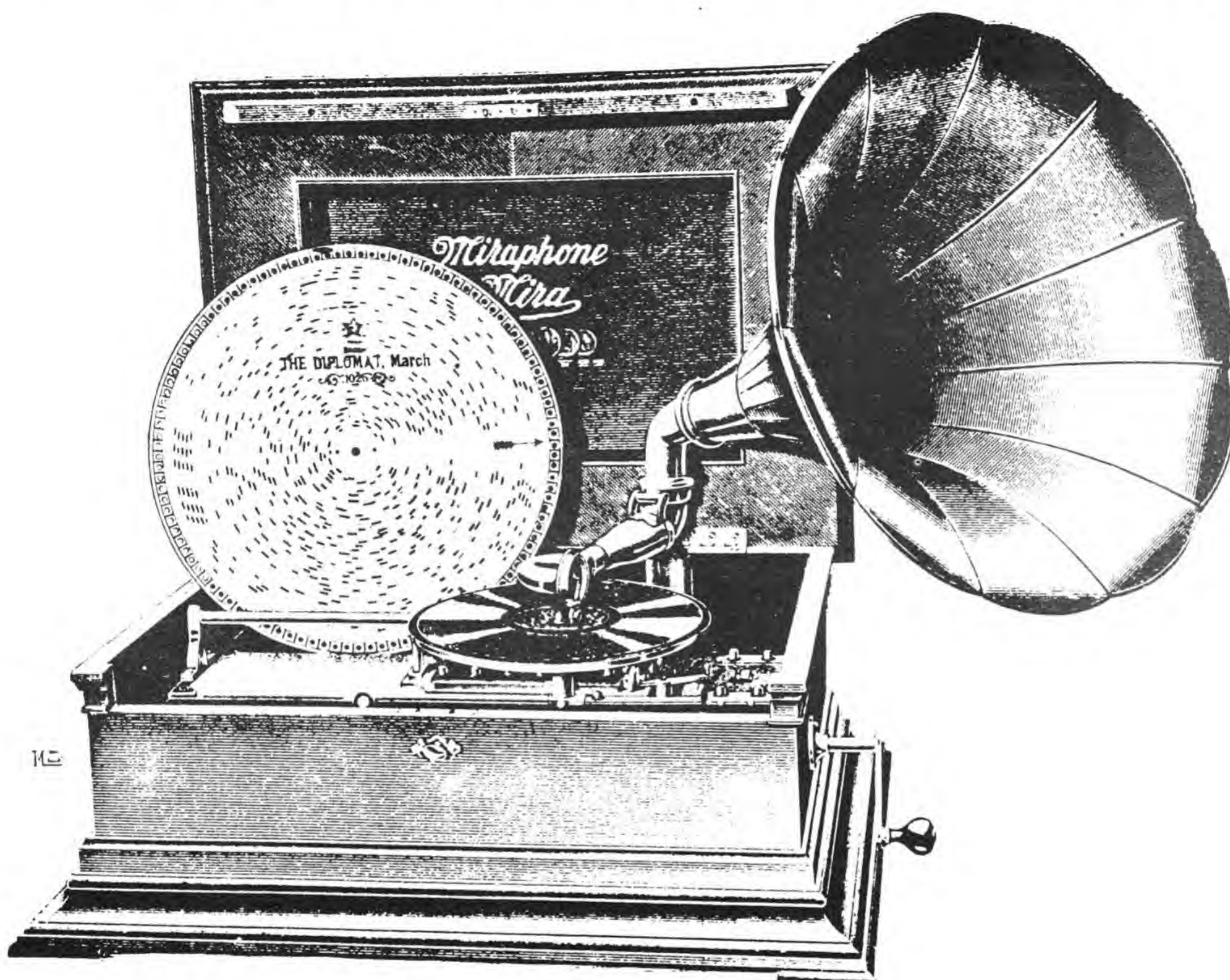
Sprechmaschine „MIRAPHONE“
mit vernickeltem Tonarm und Blumentrichter,
circa 50 cm. Öffnung,
spielt circa 3 Schallplatten 30 cm.
und Musikwerk „MIRA“
158 Stahlsaiten, 2 Klaviere,
spielt circa 15 Stahlscheiben 40 cm.

Code télégraphique - Code Word | MARS.
Telegrammwort - Palabra telegráfica |

Dimensions - Grösse - Size - Tamaño - Ca : 72 x 55 x 30 cm.

Poids - Gewicht - Weight - Peso - Ca : 21 kg.

Miraphone=Mira N° 195



Two Music instruments combined

Talking machine „MIRAPHONE“
with nickelplated **Tone arm** and **Flower horn**
approximately 22 1/2 inches aperture,
plays approximately 4 — 12 inches records
and **Musical box „MIRA“**
167 keys, Duplex combs, plays
approximately 13 — 18 1/2 inches Steel-Tune Sheets.

Dos instrumentos reunidos en uno solo

Máquina habladora „MIRAPHONE“
con **brazo acústico** privilegiado y **pabellón**,
forma flor 57 cm.
tocando 4 discos habladores de 30 cm.
y **Caja de musica „MIRA“** 167 láminas, 2 teclados,
tocando 13 discos acero de 47 cm.

Deux instruments réunis en un seul

Machine parlante „MIRAPHONE“
bras acoustique nickelé et **pavillon** forme fleur,
d'environ 57 cm. d'ouverture,
joue environ 4 disques parlants de 30 cm.
et **Bolte à musique „MIRA“**
167 lames, 2 claviers,
joue environ 13 disques acier de 47 cm.

Zwei Instrumente in Einem

Sprechmaschine „MIRAPHONE“
mit vernickeltem **Tonarm** und **Blumentrichter**,
circa 57 cm. Oeffnung,
spielt circa 4 Schallplatten 30 cm.
und **Musikwerk „MIRA“**
167 Stahlsungen, 2 Klämme,
spielt circa 13 Stahlscheiben 47 cm.

Code télégraphique - Code Word | JUPITER.
Telegrammwort - Palabra telegráfica

Dimensions - Grösse - Size - Tamaño - Ca : 83 x 65 x 32 cm.

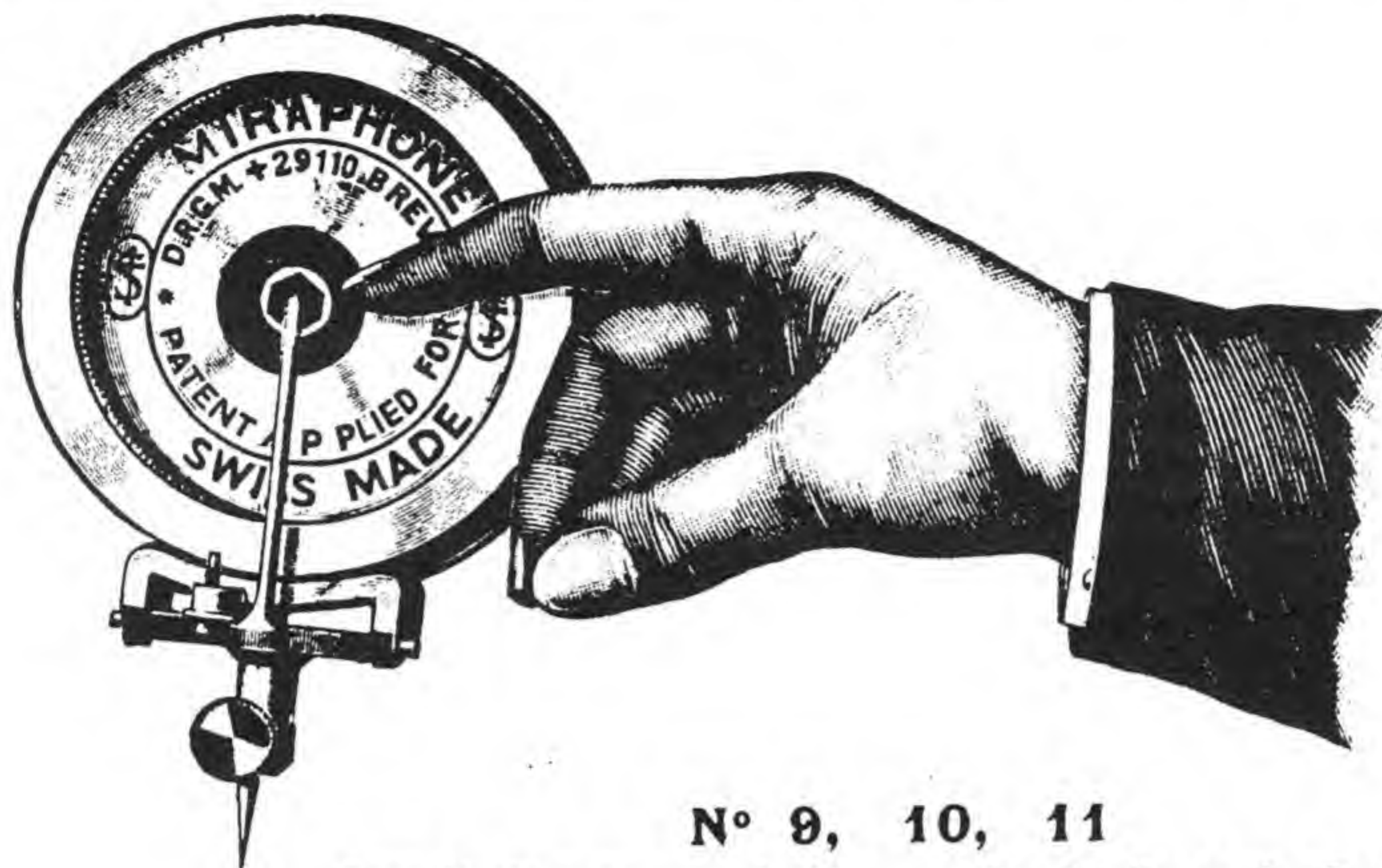
Poids - Gewicht - Weight - Peso - Ca : 38 kg.

Diaphragme Miraphone
„BREVETÉ“

Schalldose Miraphone
„PATENTIERT“

Sound Box Miraphone
„PATENTED“

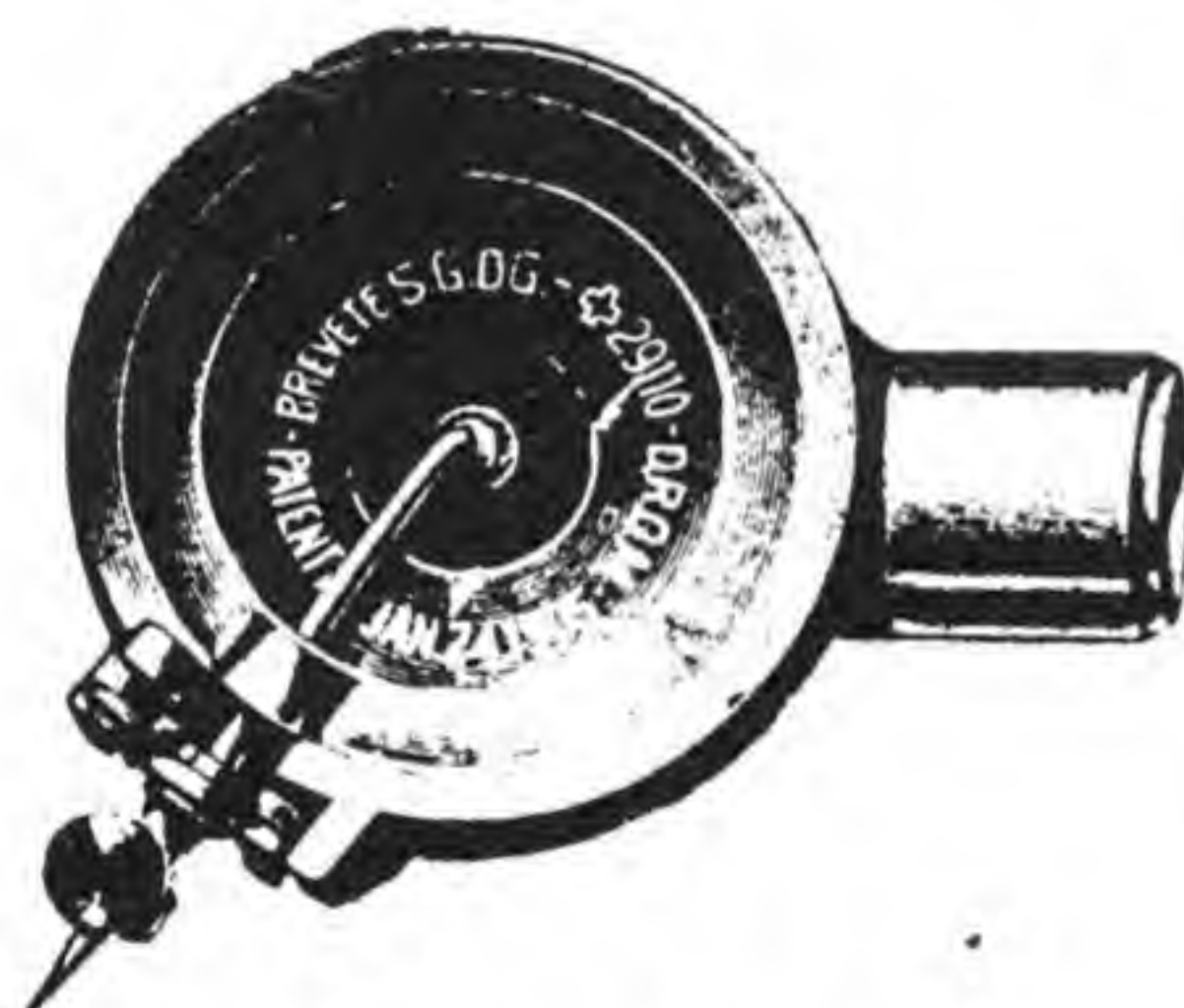
Diafragma Miraphone
„PRIVILEGIADO“



N° 9, 10, 11

Pour Aiguilles ou pour Saphir - For Needles or for Sapphire

| | | |
|-------|----------|----------------|
| N° 9 | — 60 mm. | Code „Opéra“ |
| N° 10 | — 57 mm. | Code „Concert“ |
| N° 11 | — 53 mm. | Code „Famille“ |



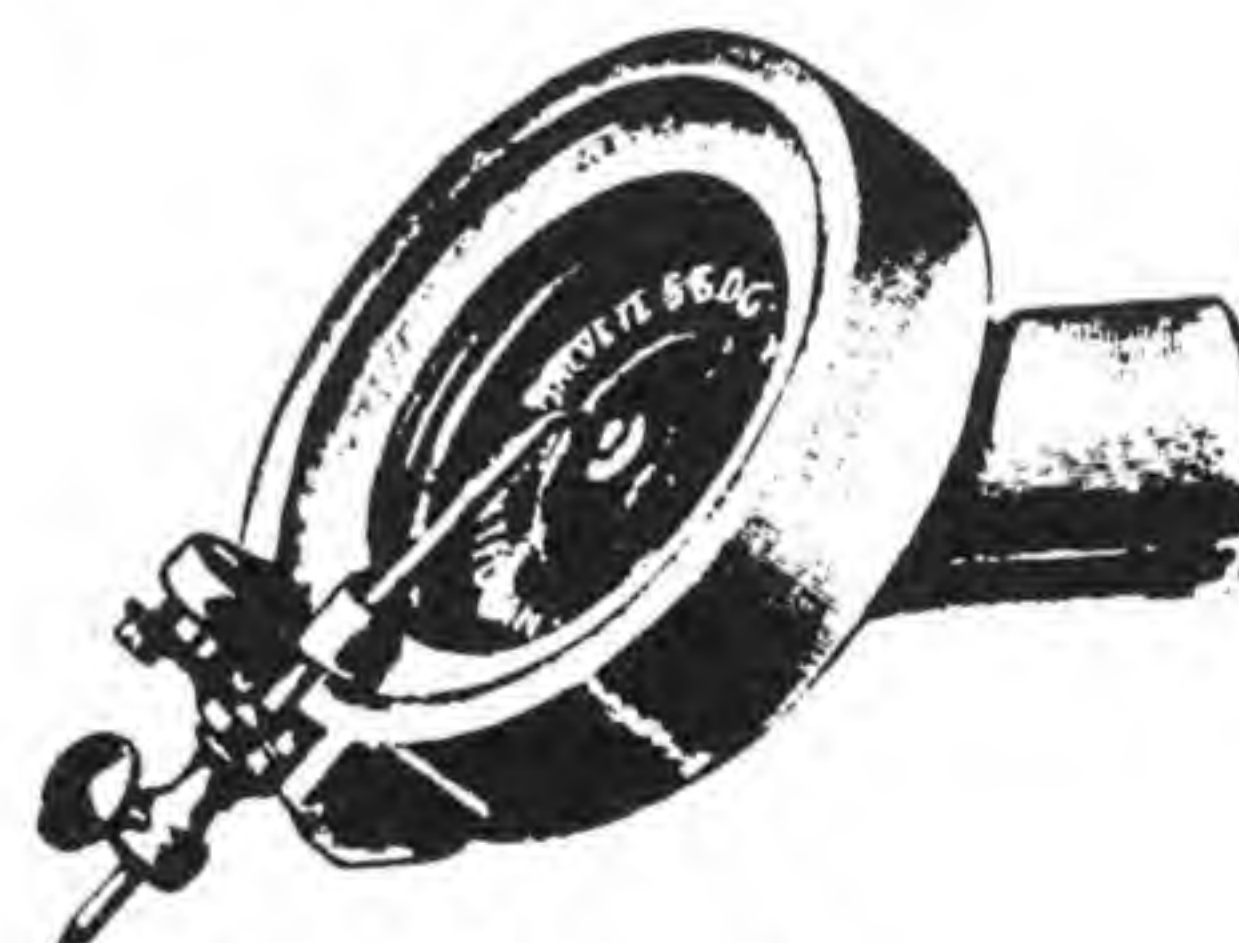
N° 12 et 13

Diaphragmes pour Aiguilles

| | Code |
|------------------------------------|--------|
| N° 12 pr Miraphone N° 94 et N° 96. | Enfant |
| N° 13 id. N° 90 | Joujou |

Ces diaphragmes, hauts parleurs, qui rendent à la perfection et avec son timbre naturel la voix humaine, sont les seuls dans lesquels **la feuille de mica est reliée au bras porte-aiguille par des écrous et non par de la cire**; ils n'ont donc jamais besoin des réparations si fréquentes dans tous les autres diaphragmes et **peuvent être employés sur toutes les machines parlantes à disques**. Pour diaphragmes à Saphir voir instructions page 22.

Diese Starkton-Schalldose, welche die Klangfülle der menschlichen Stimme getreu wiedergibt, ist die **einzige**, bei welcher die **Mikascheibe** zwischen **zwei Muttern** verschraubt und **nicht mit Wachs** verklebt ist; daher bedürfen unsere Membranen nicht der häufigen Reparaturen, denen alle andern Schalldosen unterworfen sind, auch können sie ohne weiteres **für alle Platten-Sprechmaschinen** benutzt werden. Für die Verwendung von Saphir anstatt Nadeln Siehe Anleitung Seite 22.



N° 14

Diaphragme pour Saphir

| | Code |
|-----------------------------------|---------|
| N° 14 pr Miraphone N° 90, 94, 96. | Piccolo |

Undoubtedly the most perfect and solid Sound Box on the market, reproduces with great strenght and perfect tone quality the human voice. The construction is perfect, **no glue or wax used, the diaphragm is fastened between two screw-nuts.**

These Patented sound boxes **can be adapted to any known disc Talking machines**. For use of **Sapphire** instead Needles, see special Instructions page 22.

Esos diafragmas, altos habladores, que traducen perfectamente y con su timbre natural la voz humana, son los únicos en los cuales **la hoja de mica está unida al brazo porta-agujas con tuercas y no con cera**; no necesitan pues nunca las reparaciones tan frecuentes en todos los otros diafragmas y **pueden emplearse con todas las máquinas habladoras y discos.**

Para diafragmas **Saphir** véanse instrucciones página 22.

We are grateful to Peter Tschupp for the illustrations of the dual-purpose Miraphone.

(continued from page 623)

less distorted and intermittent reproduction of merely one or two of the overtones. Other records, compared with Edison records, are like an outline drawing without colour, shading or detail compared to a finished painting with all the flame, tone, colors and perspective. For the first time, there is a sound reproducing instrument which truly reproduces music and does not distort it. The musical volume of this instrument is many times greater than that of any other. The so-called 'volume' of other talking machines is a series of loud, false vibrations reproduced by improper methods of recording and reproducing. In as much as this instrument is capable of a real interpretation of music, Mr. Edison intends to make it the means of offering all of the world's finest music to the American people. From month to month, he will present purposeful programs of music, including the works of the great composers, a revival of English and ballad opera, and historic lyrics, a review of the music of the nation, gems of grand opera, the fine old songs so aptly called 'heart songs', the best musical numbers from modern light opera successes and all of the contemporary popular music. The artists who make records for the Edison disc phonograph are chosen with the greatest care. They are judged by the standards that prevail in the musical centers of Europe, and include the finest voices in the world. In selecting artists we disregard the bombastic claims of hired press agents, the illusions of stage settings and trapperies or the charm of stage presence. We select only those singers whose art is so great that the full measure of their power is felt without seeing them - artists whose voices sound with a wealth of colour, feeling and expression. Realising that the Edison disc phonograph is an instrument that will appeal to the most highly cultured people, we offer in the design of our instruments pure types of the following schools of furniture: Adam, Jacobean, Sheraton, Louis XV and Louis XVI, in addition to a well-considered type of modern Renaissance suited to a mixed scheme of furnishings. Now if you will permit this instrument to play a record selected by you, it will more than prove all the statements I have made.

ELECTRIC RECORDS F. ANDREWS

Before embarking on the short history of the 'Electric Record' cylinders, I must first make the observation that in the account of the founding of the Edison Bell enterprise on page 148, last paragraph, of 'From Tinfoil to Stereo' by Welch and Read, the wrong date is given.

One cannot ignore the Edison Bell enterprise in discussing the Electric Records. In 1892 the first Edison Bell company was founded by American and British capitalists. The business was secure because it owned the rights to all of the patents of Bell and Tainter and Thomas A. Edison, thus eliminating any competition until those patents expired. By May, 1904, when the first list of 'Electric Records' was announced, not only had Edison Bell's patent rights expired, but the Company was already on the 'Suspended List' of the National Phonograph Company, ensuring that it could no longer obtain supplies from the Edison Works in the U.S.A.

How the mighty had fallen! The prospective prosperity of the enterprise must have engendered grave misgivings in the personnel employed at Peckham and Euston, for during a period of three years many employees of Edison Bell were to terminate their positions and ventured out to form other businesses. Two of these were the 'Russell Hunting Record Co., Ltd.' and the 'Premier Manufacturing Co., Ltd.'

**The First Shilling Gold Moulded
on the Market was the**

ELECTRIC RECORD.

**WE
SHOWED
THEM**

SEND P.O. FOR SAMPLE.



**HOW
TO DO IT!**

**CATALOGUES ON
APPLICATION.**

The only Factory in Great Britain devoted exclusively to the manufacture of Gold Moulded Records, all our attention is given to this art and all our labour from the manufacture of the Master Blank to the finished record is British; we do not rely on any American or Continental source for any part of our product.

Support British Enterprise and Try our Records they are sure to please you.
Dealers, you make more out of the **Electric Records** than any other 1/- Gold Moulded Record

Manager—T. HOUGH.

The Electric Phonograph Record Company,
3, Bowling Green Walk, PITFIELD STREET, SHOREDITCH, E.C.

There was a third and earlier company formed by erstwhile Edison Bell employees which was the partnership named "The Electric Phonograph Record Company", which was not a registered joint stock company and it has been impossible to date accurately its formation more precisely than to say that it was in March, 1904.

The first list of Electric Records was issued in May, 1904, and, taking into account that, with the issue of another list in June, 1904, the number of different titles available totalled 150, a considerable amount of hard work must have been undertaken prior to issuing the first lists.

The firm operated from 3, Bowling Green Walk, off Pitfield Street, London EC, and claimed that every part of the Gold Moulded Cylinder Records was manufactured on their premises, from the Master Blank to finished article, by British workmen, and no reliance was placed on any American or European firm or workmen.

The enterprise was formed and run by Mr. Thomas Hough, the Manager who had been in the phonograph business eleven years both in Britain and the USA, assisted by his brother, Mr. Arthur Hough, in charge of the mixing department, Mr. William Ditcham, all-round musician and recording expert, and Mr. Frederick Mathews, (see record listing) as a fourth principal. The Hough brothers were the sons of Mr. James Edward Hough who was at that time the General Manager of Edisonia Limited, the manufacturing sister-company of the Edison Bell Consolidated Phonograph Co., Ltd.

To finance their new company Thomas Hough had put up £200 and Arthur Hough and William Ditcham another £100 each. A further £600 was borrowed. Mr. F. Mathews appears not to have contributed to the capitalisation of the firm. He was in charge of the matrix department.

'The Talking Machine News and Cinematograph Chronicle' noted in June, 1904, that the vocal recordings on Electric Records had orchestral accompaniments and the hymns were given organ accompaniments. "For their band records they have secured the services of the Oxford Military Band, directed by Mr. Burgess, the well-known conductor at the Oxford Music Hall".

"One special advantage claimed for the new records is that 'each fills the box'. This may seem unimportant but, on the contrary, it is of first importance. When a record is loose in the box the risk of breakage is, of course, much greater, whilst, apart from this fact, there is always the possibility of a piece of loose grit or even particle of dirt, if the box is shaken, injuring the surface of the record."

"Each box of the Electric Company is also packed at the bottom with a disc of corrugated paper which is not loose but fixed to the record box itself."

"Though the Company has only been in existence a couple of months, they are already experiencing a large demand for their goods."

The June, 1904, advertisement for the Company declared that "This is not an Old Record cut in price, but a New Record brought to perfection." The price of the record was one shilling and was referred to as "the genuine article" with the name embossed on the end of the cylinders.

"The Talking Machine News & C.C.", when reviewing a small number of the new records, remarked that they bespoke a thorough knowledge of the art of record making, having clear tones, good depth of cut, good packing and the names moulded on the cylinders, all of which they considered four good features of the records.

"The Phono Trader and Recorder" for July, 1904, commented that the Company were going ahead in a most satisfactory manner and were promising to become one of the largest manufacturers of British made records. This paper reported that their trade had increased so rapidly that the company had already been forced to take over additional premises to enable them to put down sufficient plant to bring out over 40,000 records weekly. Their order books were already working on the basis of producing 20,000 records weekly for the current season and such activity gave the lie to the proposition that the phonograph trade was in a comotose condition, which had been stated in several contemporary periodicals.

(The Lambert Co., Ltd., formed in London in April, 1904, out of the London Branch of the Chicago company commenced selling indestructible cylinders in this same July, 1904.)

In August, it was announced that the record making plant of "Electric Records" was to be removed to Wellington Road, Stoke Newington, London E., the premises at Bowling Green Walk having become too small for the increasing business.

A complete catalogue of Electric Records was published during this month, the records being described as the equal of any on the market.

The October advertisements claimed that the Electric Record was the first one shilling gold moulded record on the market. "We showed them how to do it! - The Only factory in Great Britain devoted exclusively to the manufacture of Gold Moulded Records, all our attention is given to this art and all our labour from the Master Blank to the finished record is British.... Support British enterprise and try our records."

The operative words in the above were "devoted exclusively", for many others were making gold moulded records in Britian, but manufacturing other commodities as well.

ELECTRIC RECORD.

THE GENUINE

1s.

Send P.O. for Sample.

Lists on application.



GOLD MOULDED

1s.

OUR RECORDS are SURE

to please you.

This is not an OLD RECORD CUT IN PRICE, but a
NEW RECORD BROUGHT TO PERFECTION.

The Electric Phonograph Record Co., 3, Bowling Green Walk, Pitfield St.,
Shoreditch, London.

ELECTRIC RECORDS.

Convincing Proof of their Superior Quality.

To Mr. F. H. WHETSEL,

Electric Phonograph Record Co.,

3, Bowling Green Walk, Pitfield Street, E.C.

DEAR SIR,

You ask us what we think of the Electric Records? We have very great pleasure in telling you that we consider them the **very best selling** Records on the Market to-day. If we introduce them to a new customer we immediately get repeat orders from them. This is convincing enough for us that they are good. We can, with confidence, recommend all Dealers in Phonographs to stock them; they will never have a lot of old stock left on their hands. We know because we stock Pathé, Columbia, Edison, Lambert, Edison-Bell and Britannia. Out of all of these your Records have the biggest sale.

Wishing you, and the Electric Company, every success in the future,

Yours faithfully,

TEDDINGTON MUSIC STORES.

F. P.

Another advertisement took the form of a letter received from the Teddington Music Stores, purporting to give proof of the superior quality of the Electric Record. The text is given on the previous page.

Mr. Whitsel's name appears in the list of records. The "Phono Trader" for October, after mentioning once more the phenomenal success of the new records with the public, like Oliver Twist asking for more, went on to divulge that the new factory at Stoke Newington was expected to be "in full swing" soon, when an output of between 30,000 and 40,000 records per week could be anticipated. The December 1904 advertisement proclaimed "The Electric Record has come to the front at a bound. British made by British artistes, they are unapproached for Purity, Sweetness and Brilliancy of Tone. The Electric Phonograph Record Co. make Gold Moulded Records only, and their exclusive attention to this art has enabled them to produce a record that will challenge comparison with any Continental or American Record on the market." The Company "Flew the Flag" in November when the advertisement went - "Plain Truth! Why are so many British artisans out of employment? Because you, the Great British Public patronise the foreign manufacturer without thought. Why do this when you can get as cheap and as good quality manufactured in England? We led and still lead."

The December issue of "The Phono Trader" accused the Electric Company of shortsightedness in having underestimated the demand for their records but thought the matter was excusable as even older firms were caught in a battle of unpreparedness from time to time. Mr. William Ditcham, the supervisor of the Recording Department, informed the paper that he "was recording every day, introducing the most up-to-date titles, including many selections not yet produced by any other record manufacturer." He also said that his Company anticipated shortly publishing one of the biggest catalogues ever issued in the talking machine world.

In January, 1905, a second edition of the "Electric Records" catalogue was received by the "Talking Machine News" office, which contained a list of all Electric records issued to date. The Electric Company was offering parcels of 50 records at a very low price to dealers only.

In "Talking Machine Talks" a special representative of the "Talking Machine News", who had paid a visit to the Electric Company works at Bowling Green Walk, contributed an article on his visit both to the works and with Mr. Thomas Hough. Some of the more interesting facts were published in January, 1905.

Mr. Thomas Hough said that there were eleven stages of manufacture through which their gold moulded cylinders passed. About blank records Mr. Hough said, "Those of ours are not for commercial sale. They are master blanks made solely for the purpose of making our own records. You will notice, first of all, that these are much longer than the ordinary blank. But that is not the main thing. I do not say that the ordinary commercial blank does not reach a high standard of excellence, but we set ourselves to better that standard, and we believe that we have succeeded in doing so. This master blank of ours is the outcome of countless experiments on the part of my brother, Mr. Arthur Hough, and is made from a composition of which we alone hold the secret.

Mr. William Ditcham, in the recording department, demonstrated the art of making a record with Mr. Lloyd Morgan, Mr. Ditcham playing the accompaniment to the song on that occasion. Ditcham was described as an "expert musician" and a past master in the art of building up the exact diaphragm which would meet the needs of the record to be made. He had

been engaged in this type of work with the Edison Bell Consolidated Phonograph Co., Ltd. for many years previously.

The coating of the master record with a metallic deposit was then commented upon with the subsequent manufacture of the matrix. Said Thomas Hough, "Our matrices differ in degree from other matrices, that is another of our little secrets which wild horses would not tear from us. I need hardly add that we are hardly anxious that it should be published. After describing the rest of the processes, from making copies from the matrices to packing the finished records into their boxes, the reporter turned his attention to Mr. Hough, who began reminiscing about the earliest days of the phonograph when his father had an exhibitor's shop in the City of London.

"I remember the days when we used to take from £16 to £18, in pennies, a day, in our phonograph saloon in Old Broad Street. Harry Bluff used to make records of Dan Leno's latest successes then, and one day a visitor declared, after listening to one of them, "That is not Dan Leno's voice." Mr. Bluff said that it was not, - that is one of Leno's songs. Later in the day our visitor returned with Leno himself. That was before the "King's Jester" himself had made any records."

"Each record sold then was a master, for there were no duplicating machines then, much less moulded records. They sold at from five to ten shillings each. We made them two at a time, using the ordinary recording diaphragm."

Mr. Thomas Hough was correct in remembering this from eleven or twelve years earlier, as my researches have shown that his father had only two machines at his disposal in Old Broad Street.

Continued Mr. Hough, "I remember going to take records at Queen Victoria Street of the Salvation Army Band. It was funny! Each member of the band tried to outvie his neighbour in point of volume of sound. They swelled out their cheeks and blew and blew, till I thought the roof would come off. As you may believe, the resulting records were not entirely satisfactory. However they were sent out to branches of the Army overseas, and, as I understood at the time, keenly appreciated."

"I paid a brief visit to the United States soon after this. At this time you gave from £70 to £80 for a machine. I remember selling one, with complete outfit, to a coster for £90, and three months later he came back and said that it was the best stroke of business he had ever done. It was only the other day that he came into my office to buy records. That machine was the foundation of his fortunes. From exhibiting the machine on the streets he progressed till now he has a shop and is doing a thriving trade."

"I recollect journeying to Kettering, a distance of eighty miles, to repair a phonograph which its owner wrote us, like the donkey of the nursery rhyme, 'wouldn't go'. After five miles' walk from the station, for there was no vehicle, much to my amusement I found that the plain reason why the machine would not go was because its owner had forgotten to wind it up! There was the key in the outfit box, it had never been taken out!"

"The first duplicating machine in this country was brought home by me on my return from the United States. I had great difficulty in getting hold of one. From that time on I was in charge of the duplicating department of the Edison Bell Consolidated, that is to say until I left.

"My brother Arthur gained his experience in mixing with the Kriegerfeldt Company, to which experience he has added very considerably since. He was also the first to make gold-moulded records in this country."

I think that Jonathan Lewis Young would have disputed this last statement had he been aware of it, for he laid claim to that honour having taken out patents for the process which he had worked for a number of years, but then allowed to lapse, well before Edison and the Graphophone people began arguing about who were first with such a process.

The last advertisements of the Electric Phonograph Record Company appeared in February, 1905, and they showed that the company had now abandoned its policy of devoting all its endeavours to just gold-moulded cylinders for now "The British Standard" phonograph was advertised to retail at £3 - 17s. - 6d. For details see the advertisement reproduced opposite.

THE BRITISH PHONOGRAPH INDUSTRIES LIMITED. No. 83656.

This joint stock company received its Certificate of Incorporation on 22nd. February, 1905, and was founded with a nominal capital of £5,000 divided into 10,000 shares of ten shillings each. The registered office was at 3, Bowling Green Walk, Pitfield Street, London. The first directors named were Frederick Edward Coe, William Everett Scott, William Ditcham and Thomas Hough. The Company Secretary was J. Birch. Mr. Scott and Mr. Coe had become partners with the members of the Electric Record Company and had advanced the sum of £750 into the business.

The object of the new Company was to take over, as a going concern, the business of the Electric Phonograph Record Company carried on at 3. Bowling Green Walk and elsewhere. On 23rd. March an agreement was signed allowing the new company to use, if it so wished, the style "The Electric Phonograph Record Company."

The purchase price for the business of the old company was £3,000, which was met by the issue of fully paid up shares in the new company (6,000 at 10 shillings). By 28th. March 8,007 shares had been allotted, including the above-mentioned 6,000; £1,003 - 10s. having been received for the other 2,007. The 6,000 shares were allotted to William Everett Scott, the Managing Director and Owner of "Symond's London Stores" who received 1,500; another 1,500 to Frederick E. Coe; the founders of the business Thomas Hough, Arthur Hough and William Ditcham each receiving 1,000. The registered office of the company by 28th. March had been removed to 124, City Road, on one of the floors of the building which was the headquarters of the W. E. Scott and his "Symond's London Stores."

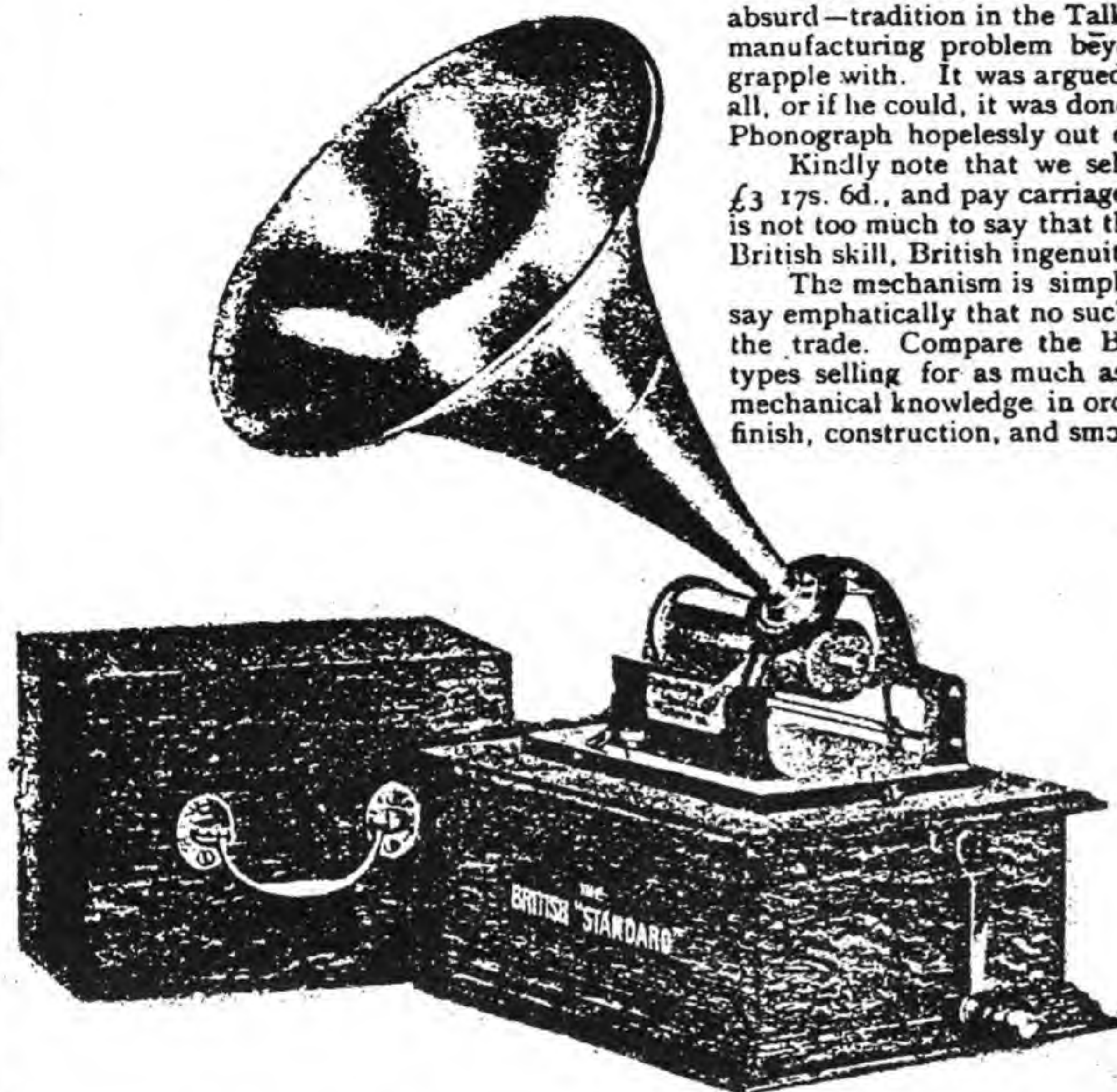
On 29th. March, 1905, it was notified that F. E. Coe had resigned his directorship, on a document signed by the new secretary, Mr. R. C. Collett.

The British Phonograph Industries, Ltd. did not only take over the business of the Electric Phonograph Record Company, but also acquired the patents and manufacture of the Clifton-Oaksford reproducer, and also the manufacture of the Axton Phonograph and the indestructible "Axton Ruby Style Records". With these products to its name, the British Phonograph Industries, Ltd. were then in possession of four factories or workshops in the London area.

There were no extra fees for the Directors in this new Company. Mr. T. Hough was paid a salary of £5 per week as Works Manager, Mr. William Ditcham was paid £5 per week as Recording Director, and Mr. W. E. Scott, as Managing Director and Chairman was paid 5% on all sales. Mr. Arthur E. Hough was paid £5 per week as Assistant Works Manager.

TRIUMPH OF BRITISH WORKMANSHIP.

"THE BRITISH STANDARD," superior in Construction and cheaper in Price than any Foreign Talking Machine. American, German, and French Manufacturers beaten in their own exclusive field.



There has been for some years past a curious—we might even call it absurd—tradition in the Talking Machine trade that the Phonograph was a manufacturing problem beyond the power of the British manufacturer to grapple with. It was argued that he either could not make a machine at all, or if he could, it was done by charging a price that at once left a British Phonograph hopelessly out of competition with those of continental origin.

Kindly note that we sell this superb machine at the special price of £3 17s. 6d., and pay carriage to any part of Great Britain and Ireland. It is not too much to say that the British Standard is a veritable triumph of British skill, British ingenuity and British honesty of workmanship.

The mechanism is simple, compact, and thoroughly dependable. We say emphatically that no such value has ever been offered in the history of the trade. Compare the British Standard with American and German types selling for as much as £6, and you do not require to possess much mechanical knowledge in order to quickly perceive its great superiority in finish, construction, and smoothness of movement.

It is not polish, varnish, and a pretty box that make a Phonograph. It is the intrinsic merit of the mechanism and the construction, and this is where the American, French, and German machines, at similar prices, are absolutely out-classed by their British competitor—"The British Standard." Experts who are conversant with practically every Talking Machine in the world, and who are familiar with the crude mechanism of many of the widely advertised and expensive types, admit that the construction of our motors is a revelation to them. Experienced men in the trade say they never saw the like before. The motors are marvels of strength, yet so finely constructed that they can be wound up with the greatest ease. The closest attention has been given to those delicate details on which depend the perfect governing and "running true." The result is that a record can be more perfectly and musically rendered on the British Standard Phonograph than on any similar machine in the world.

The British Standard Phonograph will take all the standard size small records, such as Edison, Edison Bell, Pathe, Columbia, etc., etc.

THE BRITISH STANDARD, Retail £3 17 6.

Address for further particulars:

ELECTRIC PHONOGRAPH RECORD CO.,
3, Bowling Green Walk, Shoreditch, London.

" A VOICE IN TIME "

by Jerrold N. Moore

An excellent biography of recording wizard
and impresario, Fred Gaisberg.

Price £5.50 (\$12.00) including postage

The Talking Machine Review

19, Glendale Road, Bournemouth BH6 4JA

The only liability taken over by the new company was a debt for £717 for money advanced. Mr. T. Hough had £100 cash returned to him under the purchase agreement. The whole of the cash subscribed in the new company appeared to have come from the managing director, W. E. Scott.

Mr. Scott was an American who had come to Britain in 1900 with the idea of selling bicycles at a very low price, by means of extensive advertising figuring that if he could sell at least twenty bicycles per week he would have a viable business. Within a month he was doing so well that he had to find additional premises, and shortly afterwards was disposing of 350 bicycles per week. Scott had begun with three assistants, but within the few months of being in business his staff had increased to over fifty employees.

Nine months after he had begun in business, Scott had to find additional accommodation, which he found at 66, Hatton Garden, London EC, to which went all of the executive and clerical staff, his new North Road premises being used for the assembly and despatch of bicycles.

In the autumn of 1901, as with many others who dealt in the cycle trade, Mr. Scott took up the phonograph as a side line for the winter trade. (Out of this general situation, the summer months came to be considered 'the season' for bicycles, and the winter months 'the season' for phonographs & gramophones). Scott went to Germany where he entered into contracts for the importation into Britain of the 'Puck' phonographs. The monopoly in the phonograph which the Edison Bell enterprise had enjoyed for so long, was now nearing its end owing to the successive expiry of the many patents on which their monopoly had depended.

Mr. W. E. Scott's business was trading under the name on "Symond's London Stores" and the particular method of advertising which had brought him such success with his bicycle trade was then applied to the phonograph. During his first "season" Scott's "Simmond's London Stores" sold over 22,000 'Puck' machines.

It is reported that because Scott had created a demand for phonograph records with Pucks, he now found it necessary to sell a machine of better class, so he approached the Edison Company, The National Phonograph Company in the USA, and was successful in being appointed one of the very few wholesale agents selling the genuine Edison machines. As readers of my article on "Symond's London Stores" will know, shortly after the founding of the National Phonograph Company, Ltd. in London, Mr. Scott and his Company were put on the "Suspended List" together with a number of other manufacturers.

In March, 1902, Symond's London Stores found it necessary to open retail shops and branches were established in various parts of London, Manchester and Birmingham. Then in July, 1902, the headquarters were established at 124, City Road, which, combined with numbers 126 and 128, comprised a whole building of seven floors, with an area of 3,000 square feet, where the factory and offices were all under one roof. By November, 1904, at about the time that Mr. Scott was becoming involved with the Electric Phonograph Record Company, his Stores business was claiming to be the largest mail order business in Britain, many orders in one day amounting to over £1,200 in value.

The new company apparently took over a thriving business for it was said in January, 1905, that the Electric Phonograph Record Company had more orders on hand than it could conveniently handle. One firm, in December, had ordered 200 copies each of "Bluebell" and "Down at the Old Bull and Bush" but all that could be supplied to the customer was one dozen of each.

The public had been offered a parcel of six sample records for 3s. 9d. post free and the company took two full pages in "The Phono Trader" to advertise this offer and their recording of "The Glory Song", a work which had taken England by storm, it being the battle-hymn of the Dr. M. Torrey-Alexander revivalist meetings.

The Electric Record was described as a record that would challenge any European or American record on the market. The new company made it known that they expected dealers to maintain retail prices of the Electric records, but allowed them some latitude in making "offers" to attract custom. Mr. Scott was also selling his own lines of cylinder records through his "Stores" company, such records as "S.L.S.", "Markona", "Axton Ruby" and possibly "Konola". Mr. G. H. Smart, formerly with the Gramophone & Typewriter, Limited, was appointed Sales Manager.

Negotiations for large factory premises in south-east London were in progress, and large numbers of vocal and instrumental recordings performed by artistes "of note" were being arranged, it was reported in May, 1905. The new company said that it intended that the Electric Record should equal any on the market in point of talent of artistes as well as from the point of view of the record itself, irrespective of who had recorded upon it.

An additional warehouse was opened at 81, Somers Road, Southsea, Hampshire, with Mr. Reginald W. Snelling as resident manager, and a new list of records, dated 1st. May, 1905, was also sent to the trade.

The factory at Stoke Newington, London, caught fire in May, and in June it was reported that the resultant damage was not as great as had been feared at first, its extent being put at £500, but as the premises had not been insured the company suffered a direct loss.

An advertising stunt in June was the delivery to dealers of replicas of the Electric Record boxes made two feet high for display purposes.

Negotiations for the premises in the south-east had been successful and new machinery was being installed at a factory in New Beckenham, Kent, which was taken on lease from Messrs. Brunded & Company. Owing to the recent fire at Stoke Newington, the work was being done in a hurry with installation going on by day and night labour, the Company hoping to be in production within three weeks and with a product superior to that which had already been on the market. Apologies were given to trade customers for delays in delivery, saying that the fire at Stoke Newington had put them "a week or two behind".

Mr. W. E. Scott's "Symond's London Stores, Ltd." was put into liquidation in June, 1905, and the offices of the British Phonograph Industries, Ltd. returned to Bowling Green Walk. The reason for the return was announced as being because confusion had arisen in the trade, who likened the manufacturers of the Electric Record with Symond's London Stores. British Phonograph Industries claimed there was no connection.

By 7th. July, Managing Director and Chairman W. E. Scott had resigned from "British Phonograph Industries, Ltd." and his place was taken by Samuel L. Kellar whose remuneration was provided in the same manner as his predecessor. In August, 1905, a new "up-to-date" list of Electric Records was issued, among the artistes being three soloists from J. P. Sousa's Band, viz: Marshall Lufsky, piccolo, Herbert Clarke, cornet and Leo Zimmermann, trombone. "We take great pleasure in introducing the above soloists to our patrons. Their perfect execution and tone will be fully appreciated by everyone."

all assets of £535. There were also some wages to be paid to the Hough brothers, Mr. Ditcham and Mr. Oaksford, which would reduce the assets to the sum of £850. When Mr. T. Hough enquired who had given the misleading information he was told that it was the director Mr. Kellar, who had replaced Mr. W. E. Scott.

The Liquidator was not released from his office until 17th. October, 1907. A letter from the Registrar of Joint Stock Companies, addressed to the British Phonograph Industries, Ltd. dated 18th. January, 1910, informing them that they were to be struck from the Register, was returned marked "Gone Away". The Company was dissolved by Notice in the London Gazette of 24th. May, 1910.

The partial list below is arranged by artiste alphabetically. The dates given are those when the record was first mentioned in periodicals, advertisements, etc. Numbers 1 upwards are an instrumental series, except for two Jewish vocals. Numbers 1,000 and upwards was a vocal series.

B A N J O S O L O S by UNKNOWN ARTISTES

| | | |
|-----|----------------------------|-------|
| 206 | Ragged Rags | 11/05 |
| 207 | Berkeley March | 11/05 |
| 208 | The White Hussar | 11/05 |
| 209 | The Big Sea Medley | 11/05 |
| 210 | 'El Capitan' March (Sousa) | 11/05 |

B E L L S S O L O by Unknown Artiste

| | | |
|-----|----------------------|-------|
| 205 | The Only Girl I Love | 11/05 |
|-----|----------------------|-------|

D A V I D B R A Z E L L Baritone

| | | |
|------|--|-------|
| 1021 | The Lost Chord (Sir. A. Sullivan) | 4/05 |
| 1024 | The Heavenly Song | 4/05 |
| 1026 | The Star of Bethlehem (S. Adams) | 10/05 |
| 1107 | Sing me to Sleep (Greene) | 10/05 |
| 1116 | Hark, the Herald Angels sing (Mendelssöhn) | 12/05 |

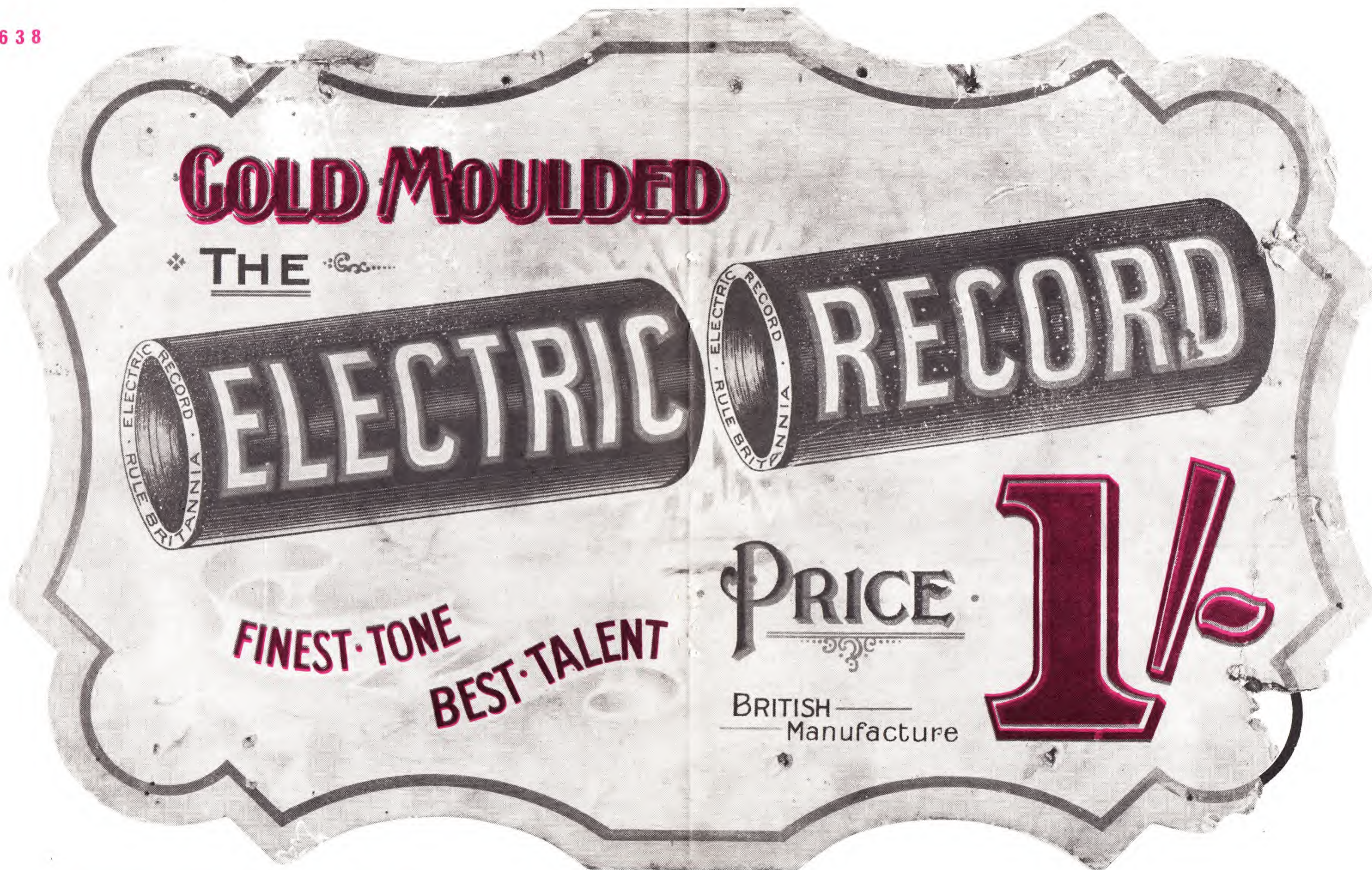
F. CARTER Bugler. Late of H.M. Roayl Horse Artillery Regiment.

'Bugle Calls of the British Army'

| | | |
|-----|--|-------|
| 129 | No.1. Officers - Company Sergeant Major - Band - Drummers - Signallers - Pioneers - Orders - Orderly Room - Post Call - Warning for Parade - Quarter Call before Parade - Fall In - Dismiss. | 10/05 |
| 130 | No.2. Recruits - Parade or Rides - Watering Order - Stables - Feed - Hay up or Litter down - Parade for Guard - Parade for Picket - Fatigues - Defaulters - Sick - School - Forage - Alarm. | 9/05 |
| 131 | No.3. Officers dress for Dinner - Officers Dinner - Sergeants Dinner - Mens Meal, 1st. call - Mens Meal, 2nd. call - Flourish when marching past - Salute for Guard - Reveille - Retreat. | 10/05 |
| 132 | No.4. Tattoo, 1st. Post - Tattoo, Last Post - Lights out - Fire Alarm - Continue - Stand fast - At the double. | 10/05 |

C H U R C H C H I M E S

| | | |
|-----|------------------------|-------|
| 102 | Abide with me (Liddle) | 10/05 |
| 112 | Annie Laurie (Douglas) | 10/05 |



A dealer's window display card. The original measures 19 inches x 12 inches. From the collection of Frank Andrews.

ELECTRIC RECORDS REDUCED IN PRICE

It was announced in October, 1905, that with the New Beckenham factory completely equipped, large quantities of Electric Records were being produced, reducing the cost of manufacture and allowing the price to be reduced to ninepence each. The records were said to be on sale in over 1,000 shops and there was a great demand for the recordings made by the soloists from Sousa's Band.

In December, 1905, it was stated that Messrs. John G. Murdoch & Co were the sole factors for Electric Records. It would seem that Messrs. J. Murdoch & Co. Ltd. entered the scene on 17th. October, 1905, by taking debentures to the value of £500. Ten debentures of £100 each had been created on 29th. June, 1905. The new director, Mr. Kellar had taken up £300 for an advance by Mr. F. E. Coe and Mr. A. E. Hough had taken £200 for Mrs. Marland to cover money advanced to the partnership through Messrs. Ditcham and A. E. Hough.

ANOTHER FACTORY FIRE

In January, 1906, the New Beckenham factory caught fire and was burned out, as far as the main works were concerned. An insurance for £975 had been effected for the premises, which were rented at £155 per year. £75 of this money had to be allowed for salvage and £50 for the fire assessors. The building had been insured for £2,000 and negotiations had begun for a claim of £756 in respect to that.

This fire meant the end of the Electric Record. On 17th. February, 1906, a Petition was filed from the Universal Battery Company, supported by Thomas Hough, Charles Ernest Ryecroft and Cyril Herbert Rundell, all creditors to the British Phonograph Industries, Ltd., for a compulsory Winding Up of the Company. The Official Liquidator, appointed by Mr. Justice Swinfin Eady, was Mr. G. E. Teale who took up his duties on 13th. March, 1906.

When the affairs of the company were placed before the first meeting of the creditors, in the office of the Official Receiver, in April, 1906, it was revealed that the Debentures created on 29th. June, 1905, which, under the Companies Acts should have been registered within 21 days, had not been until 19th. October. It was stated that Mrs. Marland had, at the request of Mr. A. E. Hough, returned her debentures to the office addressed to Mr. A. E. Hough, but Mr. Kellar, the Managing Director, had taken possession of them and destroyed them. Debentures of £100 were issued to a Mr. A. E. Warbey, with the consent of the Board. Mr. Adams, on behalf of the Official Receiver, advised that the debentures could not stand, other than those held by Messrs. Murdoch, but the matter would have to be settled by the Court.

Mr. T. Hough blamed the failure of the Company to the losses caused by the fire and to bad management on the commercial side of the business.

The assets at April, 1906 were Insurance £850, Salvage, including boiler, machines, records, etc. £165, records on sale or return £400, stock and fixtures £50, book debts £75, Leeds shop lease, stock and fixtures £60; a total of £1,600.

The Official Receiver said that since he had been in possession he had discovered that the figures of assets had been given incorrectly. There were not 40,000 records but only 25,000, which had been valued at three pence each, whereas from information received, he would be lucky to obtain two pence, making a difference of £300. Of the £850 quoted for insurance the landlord was to have £50 of that, and upon the shop at Leeds they had no claim for Mr. Roberts, from whom they claimed to have a lease, had served a counter-claim for the whole of the assets of the shop in respect of bills which had been dishonoured. This made a total reduction in the over-

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HERBERT CLARKE (cornet solist of J.P.Sousa's Band)

9/05

126 Bride of the Waves

MISS MAUDE DEWEY

"Champion Lady Whistler of the World", who had recently appeared before Queen Alexandra.

? Bird Imitations No.1. Thrush, Canary, Skylark 8/04

? Bird Imitations No.2. Blackbird, Nightingale, Chaffinch 8/04

GEORGE DUPREE singer

1109 Bluebell 11/04

1110 Three makes jolly good company 8/04

1112 I'm coming home to you 8/04

THE ELECTRIC ORCHESTRA

202 Music Hall Melodies 11/05

G. H. ELLIOTT "The Chocolate Coloured Coon"

1005 Sammy (The number may have been 1095) 12/04

1094 I'se a-waiting for yer, Josie 9/04

1097 Daisy 9/04

1099 Kiss yourself goodbye 10/04

1137 Ain't I no use, Mr. Jackson? 2/05

1140 Under a Panama 2/05

MADAME FALL xylophone

114 Dancing in the moonlight 2/05

116 Kentucky Patrol (provisionally accredited to this artiste) 3/05

ERIC FARR bass (see also The Tally Ho! Trio)

1039 The John Bull Store 9/04

1092 Somebody's sailor boy 9/04

1182 Anchored (Cowan, Watson) 10/05

1183 True till death (A. Scott Gatty) 10/05

1184 Nancy Lee 10/05

HARRY FAY

1115 Little Yo-San 12/04

1117 The girl with the big black hat (Bagnall) 12/04

1118 The Wise Owl 12/04

? The Gondolier 12/04

1145 Goodbye, my lady love (sung by Tom Fay on Nicole) 5/05

1147 Molly Malone 6/05

1152 Mad Willie with bells 3/05

1154 I ain't gonna come home in the rain 3/05

1156 Stay in your own backyard (? duet with another) 4/05

1157 Down at the Old Bull & Bush (Sterling, Hunting, Krone, von Tilzer) 3/05

1158 A little boy called 'Taps' 3/05

1160 My English soldier man 10/05

1161 The Coloured (Cullud) Band 3/05

1164 The Church Parade - "The Catch of the Season" (Haines) 4/05

1172 The Cakewalk Craze 8/05

1178 Walking Home with Angeline (Rundbach) (? duet with another) 10/05

1181 Cordelia Malone 9/05

1194 Ring down the curtain 8/05

1205 I wouldn't leave my little wooden hut for you 11/05

| | | | |
|-------|--|--------------------------------|-------|
| | J A C K F O L E Y | comedian | 643 |
| 1153 | The Safteft in the family (H.Lauder) | | 3/05 |
| 1168 | 'Arf a pint o' ale | (made famous by Gus Elen) | 6/05 |
| 1176 | The village choir | | 10/05 |
| 1189 | The old tin can | (made famous by Sam Mayo) | 8/05 |
| 1190 | The Coster's wedding | | 8/05 |
| 1191 | When I woke up this morning | | 9/05 |
| 1222 | Hello, Old Dear, have a drop of gin | (made famous by Tom Wootwell) | 11/05 |
| | A L F G O R D O N | comedian | |
| 1215 | The cowslip and the cow | | 11/05 |
| | M A X G U S O F S K Y | tenor | |
| 9 | Der Shadban | | 11/04 |
| 12A | Moskva | | 11/04 |
| | W I L S O N H A L L E T T | minstrel & music hall singer | |
| 1030 | That old familiar tune | | 2/05 |
| 1047 | The whistling nig | (made famous by Bert Williams) | 2/05 |
| | (the above record also accredited to W.W.Whitlock) | | |
| 1059 | Bedelia - "The Orchid" | | 7/04 |
| | P E T E H A M P T O N | minstrel & music hall singer | |
| 1033 | Bill Bailey, won't you please come home? | | 10/04 |
| 1037 | Any rags? (Allen) | | 8/04 |
| 1038 | Massa's in de cold cold ground (S.Foster) | | 9/04 |
| 1071 | Swanee River | | 8/04 |
| 1111 | I want to see the dear old home again | | 8/04 |
| 1113 | Under the bamboo tree | | 11/04 |
| 1159 | Big brass band | | 6/05 |
| 1165 | Shrimps and winkles | | 6/05 |
| 1166 | Who says a Coon can't love? | | 4/05 |
| 1167 | Teasin' | | 4/05 |
| | H A M I L T O N H I L L | baritone | |
| 1124 | Goodbye, little girl, goodbye | | 2/05 |
| 1125 | There goes my soldier boy | | 2/05 |
| 1126 | Eyes of blue | | 4/05 |
| | H A R R I S O N L A T I M E R | baritone | |
| 1128 | The Glory Song (Gabriel) | | 3/05 |
| 1129 | Navaho (Alystyne) "The Cherry Girl" | | 2/05 |
| 1141 | Queen of the earth (Pinsuti) | | 3/05 |
| 1146 | Honeymoon Hall | | 3/05 |
| 1150 | Tell Mother I'll be there | | 4/05 |
| 1162 | Calvary (Rodney) | | 4/05 |
| 1163 | Hold the fort (P.P.Bliss) | | 4/05 |
| 11169 | Jerusalem (Blake, Parry) | | 6/05 |
| 1179 | Three for Jack (W. H. Squire) | | 9/05 |
| 1185 | Sailors of the fleet | | 10/05 |
| 1186 | The Wolf (Shields) | | 10/05 |
| | D A N L L E W E L L Y N | tenor | |
| 1177 | Tom Bowling (Dibden) | | 9/05 |

| | | | | |
|------|--|-------------------------------|-------------------|---------------------------------|
| 124 | Through the air | | | 8/05 |
| ?125 | Kinloch, Kinloch | (catalogue number is assumed) | | 9/05 |
| | | FREDERICK | MATHEWS | banjo |
| ? | Medley No.1 | | | 7/04 |
| | | RICHARD | MORGAN | xylophone |
| 118 | Le Centaur, march | | | 2/05 |
| | | THE | OXFORD | MILITARY BAND |
| | This band was assembled from the brass and woodwind players of the Orchestra of "The Oxford Music Hall", Oxford Street, London & conducted by Mr. Burgess. | | | |
| 2 | Whistling Rufus (K.Mills) | | | 7/04 |
| 12 | Oxford Echoes, No.1. | selection | | 10/05 |
| ? | Hunky Dory | | | 6/04 |
| 22 | Mississippi Battle | | | 8/04 |
| 30 | Oxford Echoes (No.2. ?) | selection | | 8/04 |
| 31 | Nigger Alley Cakewalk | | | 8/04 |
| 32 | The Pullman Porters' Ball | | | 9/04 |
| 33 | The Electirc March (W. W. Whitlock) | | | 8/04 |
| 35 | "The Orchid" | selection | | 11/04 |
| 36 | "The Earl and the Girl" | selection | | 3/05 |
| 39 | "Veronique" (Messenger) | selection | | 10/05 |
| 40 | The British Empire March | | | 2/05 |
| 44 | "The Catch of the Season" | selection | | 2/05 |
| 45 | The Girl in the barracks | | | 6/05 |
| 46 | The Diplomat, march (Sousa) | | | |
| 47 | Piccaninni Shuffle | | | 5/05 |
| 48 | The Watermelon Frolic | | | 4/05 |
| | | MADAME | PAULA | orchestral bells (glockenspiel) |
| 43 | Moonlight dance | | | 4/05 |
| 108 | Home, sweet home (Bishop) | | | 11/04 |
| 109 | Blind Boy (Mason) | | | 11/04 |
| 110 | The Butterfly, polka (Bendix) | | | 11/04 |
| | | HARRY | PAYNE | singer |
| 1201 | My Japanesy Girl | | | 11/05 |
| 1217 | That's what the organ played | | | 11/05 |
| | | ALBERT | PEARCE | tenor |
| 1171 | Kiss me good-night | | | 4/05 |
| 103 | Chinese Patrol | | | 10/04 |
| | | ALEXANDER | PRINCE | |
| 121 | Belphegor march (Brepsant) | | | 6/05 |
| 122 | The Bluebells of Scotland | | | 4/05 |
| | | ROYAL | COURT ORCHESTRA | |
| 29 | Give me a little cosy corner | | | 7/04 |
| | | ROYAL | PARLOUR ORCHESTRA | |
| 26 | Pearla, intermezzo | | | 4/05 |
| 41 | Darkey doings | with bells | | |

| | | |
|--|---|-------|
| 42 | The Cherry Girl | 2/05 |
| 49 | Silly Billy | 5/05 |
| 50 | Music Hall Melodies selection | 4/05 |
| T H E " T A L L Y H O ! " T R I O | | |
| (Erne Chester, tenor; William Doust, baritone; Eric Farr, bass) | | |
| 1197 | Sally in our alley (Carey) | 10/05 |
| 1198 | Rocked in the cradle of the deep | 9/05 |
| SONGS PERFORMED BY UNKNOWN ARTLISTES (In alphabetical order of titles) | | |
| (We should be grateful if any reader can complete the information below) | | |
| 1224 | Alexandra | 11/05 |
| ? | At the seaside | 8/04 |
| 1208 | The big ship is waiting | 11/05 |
| ? | The blind boy (Mason) This may be a bells solo by Madame Paula | 8/04 |
| ? | The blind Irish Girl | 8/04 |
| 1218 | The Brixton Girl (made famous by Florrie Forde) | 11/05 |
| ? | By the old oak tree | 2/05 |
| 1203 | Coax me | 11/05 |
| 1210 | Come be my rainbow (Wenrich) | 11/05 |
| ? | Daisy Bell (Dacre) This may be sung by G.H. Elliott on 1097 | 2/05 |
| ? | For old time's sake | 8/04 |
| 1202 | Give my regards to Leicester Square (made famous by Victoria Monks) | 11/05 |
| ? | Good-bye and God bless you, Jack | 8/04 |
| ? | Good Old Joe | 8/04 |
| 1209 | Heigh Ho! That's all I know | 11/05 |
| ? | In Friendship's name | 8/04 |
| 1221 | In the shade of the old apple tree | 11/05 |
| ? | Let her drown | 8/04 |
| 1216 | My Irish Molly O | 11/05 |
| 1220 | My Little Daffodil | 11/05 |
| 1206 | Pennies | 11/05 |
| ? | Play that melody again | 8/04 |
| ? | Rhymes, No.1 (see under Billy Whitlock for No.4) | |
| ? | Rhymes, No.2 " " | |
| ? | Rhymes, No.3 " " | |
| ? | Romana | 2/05 |
| 1211 | Round the bandstand | 11/05 |
| 1214 | Seaweed (made famous by Fred Earle) | 11/05 |
| ? | Shall I be an angel, Daddy? | 8/04 |
| 1212 | Sombrero | 11/05 |
| ? | There's an old fashioned cottage | 8/04 |
| ? | "Veronique" (Messenger) This may be an orchestral record | 2/05 |
| 1219 | Walker walked away (made famous by George Formby) | 11/05 |
| 1213 | The water chute (made famous by Florrie Forde) | 11/05 |
| 1204 | We all walked into the shop | 11/05 |
| ? | Whose little girl are you? | 8/04 |
| 1207 | You can't blame me for that | 11/05 |

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SPEECH BY UNKNOWN ARTISTE

1223 Sir Henry Irving's Last Speech 11/05
O W E N W A Y comedian

? Ain't none of you got any work? 6/04

1064 Farmer Giles 6/04

W E L S H B E T H E S D A C H O I R

? Laughing Chorus 8/04

? Down in the deep with Mr. Davies, soloist 8/04

? Genevieve (Tucker) with Temple Hughes, soloist

R I C H A R D W E R N E R xylophone

117 The Emerald Jig 4/05

W. W. (B I L L Y) W H I T L O C K as a comedian

(Late of the Mohawk Minstrels, St. James's Hall, London W.)

(Real name Frederick Gabriel Penna) Also accomplished player of
xylophone, bells, etc.

1047 The whistling Nig (This title also accredited to Wilson Hallett) 2/05

1049 Billy Whitlock at the zoo 4/05

1051 Billy Whitlock at the North Pole 12/04

1070 Billy Whitlock's Wedding 10/05

1081 The Laughing Friar 7/04

1082 The Maiden's Smile 10/05

1114 Billy Whitlock's Waits 11/05

1134 Rhymes, No.4 2/05

? Rhymes, No.3 (assumed)

? Rhymes, No.2 (assumed)

? Rhymes, No.1 (assumed)

1142 Stop yer ticklin', Jock (Grant, H.Lauder) 2/05

1143 The merriest man alive 3/05

1151 Billy Whitlock's Motor Car 4/05

1180 Always Jolly 8/05

M R. W H I T S E L ? banjo. (There was a Mr. F.H.Whetsel on
the staff of Electric Records

107 Whistling Rufus (K.Mills) 11/04 in October, 1904)

L E O Z I M M E R M A N trombone soloist of J.P.Sousa's Band.

127 Romance 8/05

128 Leona, polka 9/05

B L A N K E N T R I E S

The following catalogue numbers remain 'blank' and we should be grateful to any reader who may be able to send us information about them.

Instrumental series- 1, 3 to 8, 10, 11, 14 to 21, 23 to 26, 27, 28, 34, 37, 38, 51 to 101, 104 to 106, 111, 113, 115, 119, 120, 123, 125, 133 to 201, 203, 204, 211 and onwards.

Vocal series- 100 to 1004, 1006 to 1020, 1023, 1025, 1027 to 1029, 1031, 1032, 1034 to 1036, 1040 to 1046, 1048, 1050, 1052 to 1058, 1060 to 1063, 1065 to 1069, 1072 to 1080, 1083 to 1091, 1093, 1095, 1096, 1098, 1100 to 1106, 1108, 1119 to 1123, 1127, 1130 to 1133, 1135, 1136, 1138, 1144, 1148, 1149, 1155, 1170, 1173 to 1175, 1187, 1188, 1192, 1193, 1195, 1196, 1199, 1200, 1224 and onwards.

British Phonograph Industries, Limited.

Incorporated under Companies Acts, 1862-1900.

We are now the Sole Manufacturers of the very Excellent
and Popular

ELECTRIC RECORDS.

Best Value
in the
World.



The Original
Shilling Moulded
Record.

We also Manufacture the

BRITISH STANDARD PHONOGRAPH,

A thoroughly good Machine at £3 10s.

Ask for Our Goods at your Dealer's. IF HE DOESN'T KEEP THEM he is not up-to-date. There's no excuse for handling foreign goods now that our all BRITISH-MADE PHONOGRAPHS and RECORDS are obtainable. Catalogues free on application. Trade Terms quoted to Dealers who give us proper references that they are in the trade.

CORRESPONDENCE SOLICITED.

British Phonograph Industries, Limited,
No. 3, BOWLING GREEN WALK, PITFIELD ST., LONDON, E.C.

NEW ELECTRIC RECORDS.

To Sell at
9^{D.}



Records
are . . .

These
GOLD-MOULDED,

and have the title embossed in
WHITE LETTERING on the end of each
cylinder.

Equal if not better than many 1/- Records.

BRITISH PHONOGRAPH INDUSTRIES,
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LONDON, E.C.

3 & 4, Bowling Green Walk,
Pitfield Street, LONDON, N.

Telephone : 12119 CENTRAL.

Telegraphic Address—BRITIFORM, LONDON.

RECORDS REVIEWS

ELISABETH WELCH

World Records SH233

Scheduled for release in April this recently-recorded LP is the first entire LP to be devoted to Elisabeth Welch - the previous absence being inexplicable.

Miss Welch has chosen songs which have been associated with her throughout her long career stretching back to her debut in "Blackbirds of 1928" . . . otherwise it is unfair to remind a lady of her age!

Although she has been away from the recording studios for too long, she has not lost the art of singing the tuneful type of popular song and bringing meaning to them - yet in a perfectly relaxed way. An important bonus is her diction - every word is clearly heard. In the quicker songs she injects a swinging rhythm as in 'When lights are Low'. Nobody else has ever been able to instil as much cynicism into 'Solomon' or 'Love for sale'.

Equally individual is Miss Welch's interpretation of 'La Vie en Rose', which in its soft romanticism, can be ranked against Edith Piaf's version.

Miss Welch is as delightfully entertaining as ever.

Unfortunately the recording session was all "Recorded under the personal supervision of Denis Preston" who has spoilt the whole thing by completely missing the point. For instance, in the sleeve notes Elisabeth Welch says that she is not a jazz singer, so the accompaniment has a tenor saxophone who attempts to be as jazzy as possible, even in his tone. The others are equally disturbing.

In my vocabulary an accompaniment is an individual or group which supports the chief artiste unobtrusively, not completely swamps her. One morning in 1973 I was at the Royal Albert Hall at about 9.30 a.m. when it was completely empty except for a small group rehearsing. This current record sounds identical to that occasion. A Miss Welch on the stage of a vast empty auditorium singing popular songs excellently with the wrong accompaniment too loud between the singer and the listener. The whole echoing like the empty Albert Hall. The conception of the session was correct but the methods employed were wrong.

History is supposed to give us knowledge to use in the present. For instance, the "come-back" LP records of Maurice Chevalier and Eddie Cantor were spoilt by having modern style accompaniments to songs of fifty or more years old. The most successful backward glances ever, in popular music, were the 'recent' recordings among the older in Bing Crosby's "Autobiography" boxed set on Decca/Brunswick, tastefully accompanied by the Buddy Powell Trio.

I played the Elisabeth Record to a friend in case I am biased and his first comment was, "Who won the competition?"

The complete list of songs = Three Little Words, As time goes by, When lights are low, Love for sale, It had to be you, Stormy weather, When I get you alone tonight, Solomon, The nearness of you, La vie en rose, No time at all, Twentieth century blues, Shanty town.

649

E.B.

RODGERS & HART IN LONDON

World Records SH 183

The shows and artistes recalled on this record are-

Lido Lady (1926) with Phyllis Dare, Jack Hulbert, Cicely Courtneidge and Harold French.

Here in my arms - Try again tomorrow - A tiny flat near Soho Square - Atlantic Blues.

Lady Luck (1927) with Laddie Cliff, Phyllis Monkman and Leslie Hanson.

Sing - If I were you.

Peggy Ann (1927) with Dorothy Dickson.

Tree in the park, Where's that rainbow?

One Damn Thing After Another (1927) with Edythe Baker

My heart stood still.

Evergreen (1930) with Jessie Matthews

Dancing on the Ceiling.

On Your Toes (1936) with Jack Whiting & Carroll Gibbons.

There's a small hotel, Glad to be unhappy, Quiet Night, It's got to be love, On your toes, The heart is quicker than the eye.

Up and Doing (1940) with Patricia Burke.

This can't be Love.

This record is another sampler of the London musical stage during the 1920's and 1930's, containing the voices of some of its chief luminaries, some of whom are happily still with us, and all of whom do their best to focus the spotlight on the art of Rodgers and Hart, a formidable duo of popular song composition.

We start in 1926 with a generous selection from 'Lido Lady' Phyllis Dare being the only straight singer among comedians. 'Lady Luck' introduces us to Phyllis Monkman who had come to London with the Co-Optimists and comedians Leslie Henson and Laddie Cliff. The accompaniment to this show was by three painos.

Dorothy Dickson was the queen of musical shows at the time that 'Peggy Ann' was staged and she made the only two recordings from it.

Miss Edyth Baker's version of "My Heart Stood Still" is used instead of that of Miss Matthews who starred in the show. It is very interesting to note that in this recording dating from 1927 she used, as a variation only, a type of playing which Erroll Garner now uses most of the time!

Miss Matthews is heard singing "Dancing on the Ceiling", which, oddly, was the sole recording made from the show. We are fortunate - her obvious vivacity was well suited to the song.

Jack Whiting, the lead of 'On Your Toes' gives us a generous helping, singing in a voice similar to Fred Astaire's with equally good diction.

To me this record is two in one. We have some of the most tuneful of Rodgers & Hart songs (if not necessarily the best known) sung by the leading artistes who performed them in the London shows. Another recommendation is that most of them are performed as "light music" rather than "dance band music".

650 JACK BUCHANAN

World Records SH 283

The songs included are - Two little bluebirds; It's not you; There's always tomorrow; Dancing Honeymoon; And her mother came too; Who; Take a step; Alone with my dreams; You forgot your gloves; Leave a little for me; Yes, Mr. Brown; Now that I've found you*; Living in clover; Good-night Vienna; Fancy our meeting*; Weep no more my baby; One good tune deserves another; I think I can; So green. Sketches - Oo! La! La! ; Adapted from the French.

Mr. Buchanan must surely have been the most debonair gentleman to have performed on the musical stage in Britain. When recording he must have been completely relaxed for charm and relaxation positively exudes from the loud-speakers as he sings. He was very humorous too.

The record opens with a medley of his best-known songs which augers well for the remaining selections, even the less familiar "Take a step" which was acoustically recorded. I had not previously heard "Alone with my dreams" which he wrote himself which proves to be very pleasantly individual and I have gone around humming it to myself for days.

His voice was not really a singer's voice yet it was uniquely charming, including "Goodnight Vienna" in which he has many shifts of octave and key to harmonise with the orchestra. Throughout, his perfect diction together with his sincerity gives meaning to everything. The same applies to Elsie Randolph* who sings with him on two of the records transferred here. The orchestral accompaniments blend perfectly with both the singers.

Side two concludes with two sketches, one being a sequel to the other. The first is the 'pure' version of the second, not that either is vulgar. Just insinuating, typical of a bright revue of the 1930's.

Devotees of Jack Buchanan will enjoy this record. You would also find it an enjoyable introduction if you are unlucky never to have found the original 78 rpm versions.

FATS WALLER IN LONDON

World Records SHB 29

This two-record set takes us to the genre of the work a famous American in Britain during the 1930's where he was immensely popular with all types of people who were not solely jazzlovers. I have met people who have derived pleasure in various ways from his entertainment. An eye-witness in Nottingham told me how he saw Waller take a tramp off the street into a restaurant for a meal. He was a big man physically, in generosity and humour.

That good humour pervades all of his recordings with jazz groups, some of which develop into hilarious romps. Some tunes are geyed unmercifully, some are fairly orthodox jazz interpretations with the humour coming in Waller's own vocal chorus.

The spirituals are performed with a quiet reverence, using a Compton organ, upon which instrument he was equally competent, but a few of his mannerisms come through. They are full of interest and one assumes

them to be improvisations. His organ accompaniments to Adelaide Hall complement her melodic line excellently, even though they are not absolutely "straight". (I realise now that this is just the sort of accompaniment that should have been given to Miss Welch in the record reviewed above. Count Basie should have been invited when in Britain.)

Fats Waller was an expert of the "stride" style of piano playing and was in great demand from his youth at parties in Harlem where his contemporaries were such as James P. Johnson ("The Charleston"), Lucky Roberts ("Ripples of the Nile") and Willie "The Lion" Smith. Of this early period we are given two recordings from 1922. Something of a cheat so far as the title of the set is concerned for they were made in New York originally. It is good to have them well-transferred on to LP as they are very rare as 78's, though during the 1950's they were available on "pirate" 78's.

"Music, Maestro, Please" is the version banned from the BBC because Waller calls for some John Haig Whiskey in the middle of it! This and others with his Rhythm, all British, caught his infectious gaiety producing some excellent good-humoured jazz.

His own songs with self-accompaniment on organ are interesting. I feel that he was amusing himself rather than thinking that he was entertaining a larger public.

"The London Suite" is another important facet of Mr. Waller's art. Within the medium of jazz-piano he caught the mood of various parts of London as he knew them. But alas, after being committed to wax none was issued immediately and some of the tests suffered weird fates. After Waller had been dead several years it was suggested that HMV should issue them. By this time some of the test pressings had "become missing", so only two sides were released on a 78 rpm recording. By the time that 45 rpm extended-play records had been invented some more tests had been "found", including one movement on a very worn disc, with a very chequered tale to tell! Thus a few of the tracks on this LP have a little more noise than is usual. The writer of the sleeve-notes omits the legend of the tests. He might not even know of it. As Max Lewin who provided accompaniment of drums is virtually inaudible one assumes that the bad balance was the reason for the original rejection of the recordings. Now later their uniqueness demands their revival. The Suite opens with a fast "stride" movement, "Piccadilly"; No.4. "Bond Street" is in a medium tempo while the rest are slow and reflective, even pensive. To me, these solos by a different Fats Waller are a valuable contribution to piano music as a whole and it is a pity that events were unkind physically to the recordings.

The whole set would be a very entertaining and important addition to the collection of anyone interested in lighter entertainment for it affords an excellent and comprehensive selection of Fats Waller's work.

The items included are - from 1922 Muscle Shoals Blues, Birmingham Blues.

With his Rhythm - Don't try your jive on me, Ain't Misbehavin'; The flat foot floogie; Pent up in a penthouse;

Music, Maestro, Please; A-tisket, A-tasket.
 Spirituals with organ - Swing low, Sweet Chariot; All God's
 Chillun got Wings; Go down, Moses; Deep River; Water Boy;
 Lonesome Road.

Adelaide Hall with organ accompaniment- That old Feeling;
 I can't give you anything but love.

Songs with organ- Smoke dreams of you; You can't have
 your cake and eat it.

The London Suite - piano solos.

a) Piccadilly b) Chelsea c) Soho d) Bond Street
 e) Limehouse f) Whitechapel

'BLESS THE BRIDE' & 'THE WATER GIPSIES'

World Records SH 228

The whole of this record features the delightful music of Vivian Ellis whose work I consider to be the equal of Ivor Novello and Noël Coward. Both shows were written by the equally brilliant A. P. Herbert. Both were more akin to Music Comedy than just musical shows.

'Bless the Bride' from 1947 featured the handsome Georges Guetary and Lizbeth Webb. Its story was set in the time of the Franco-Prussian War (c.1870). Although Columbia produced only four 78 rpm sides of the original cast they included the four songs chiefly remembered today. Additionally Vivian Ellis was recorded with the Adelphi Theatre Orchestra playing his own music.

'The Water Gipsies' dates from 1954 and these recordings began their lives as a ten-inch HMV of the DLP series, so we have a more generous sample of the songs. The story concerns the love affairs of two daughters of an unemployed trumpeter who himself is in love with the lady licensee of a public house by the River (Thames we assume).

The elder characters are played by Doris Hare and Jerry Verno who sing "Why should spring have all the flowers?" Veteran recording artiste and singer Ernest Butcher describes the scene of dawn by the river in the country, "Peace and Quiet". Pamela Charles was the straight daughter Jane, and Dora Bryan was the comedienne daughter Lily. The young gentlemen were their various suitors.

If you were/are not a devotee of the musical stage you may not be so familiar with the music of 'The Water Gipsies'. I am sure that you will have a pleasant surprise when you buy this record. Both shows were gems of the British musical stage of the post-WW II period.

From 'Bless the Bride' are included-

Vivian Ellis, piano with the Adelphi Theatre Orchestra conducted by Michael Collins, playing God bless the Family; Oh what will mother say?; This is my lovely day; I was never kissed before; The silent heart; Thomas T.; Ma Belle Marguerite.

George Getary- Ma Belle Marguerite; A table for two.
 G. Guetary & Lizbeth Webb - I was never kissed before;
 This is my lovely day.

From 'The Water Gipsies'. Cast, Dora Bryan, Laurie Payne, Roy Godfrey, Pamela Charles, Peter Graves, Ernest Butcher, Doris Hare and Jerry Verno. The songs - Why did you call

me Lily?; Clip Clop; I should worry; When I'm washing up; Jane's prayer; Lily's tale; He doesn't care; Castles and hearts and roses; Peace and quiet; The little boat; Why should spring have all the flowers?; This is our secret; It would cramp my style; You never know with men.

JACK JACKSON

World Records SH 210

This record by Jack Jackson and his orchestra features dance music impeccably and rhythmically played more as unison or harmonised section work buoyed along with the lifting rhythm of Tiny Stock, string bass, and Bill Harty, drums. We have the added bonus that vocal honours are taken chiefly by Alberta Hunter and Al Bowlly. This is fortunate because Miss Hunter had a wealth of experience from cabaret and from record making. Even though a mystique and legend has grown up around the late Al Bowlly, I consider him to be among the best of dance band vocalists because of his clear diction and ability to sing tunefully. Jack Jackson himself provides some vocal refrains.

With restrained solos from trumpet (Jack Jackson) and trombone the now-hackneyed "I'm gettin' sentimental over you" receives original treatment. So does "Miss Otis Regrets" - being a duologue between Jack Jackson and Alberta Hunter.

Although Jackson was a trumpeter as well the leader he did not steal the limelight selfishly. The few solos he takes are mostly muted to tone with the overall sound of the band. Someone plays baritone saxophone, but he does not seem to be mentioned on the sleeve. Could it be the very capable E. O. Pogson? It might be "Chappie d'Amato" who died only a few days ago on 13th. March. (It is little known that he was a personal friend of Caruso and that he drove one of the first tanks of World War I). Mr. d'Amato was part of the London dance band scene for many years.

You will find from the recordings by this band that it is individual, concentrating on strict tempo rather than "hot" solos or similar presentation. It is all very pleasant.

The tunes played are - Make those people sway; I'm playing with fire; Long may we love; I travel alone; Come on, be happy; Miss Otis Regrets; I'm gettin' sentimental over you; Dixie Lee; Two flies on a lump of sugar; Sittin' in the dark; What a little moonlight can do; Stars fell on Alabama; Blue River, roll on; Be still my heart; Let bygones be bygones.

* = Alberta Hunter. + = Al Bowlly.

(Recorded 1933-34)

ROY FOX 1936-38

World Records SHB 33

Roy Fox's recordings again feature impeccable rhythm with band section work in the main with first class arrangements. The "timbre" differs from that of Jack Jackson's Band. The violin of Harry Balen is featured both playing straight or obbligato.

Roy Fox at this stage provided the resident band at the

Kit Kat Club in London. He had come from California in 1930 to lead a band at the Café de Paris playing his muted trumpet and decided to remain in Britain until a bout of bad health in the Autumn of 1938 made him go to the pleasanter climate of Australia.

The quality of musicianship of his players, added to the arrangements kept him in the top rank of his profession and among the group of dance bands heard regularly in the late night radio broadcasts. During them medleys of tunes were included, drawn from past and present. We hear two in this set.

Of the two brothers Dennis and Eric Pountain (known better under their pseudonyms Denny Dennis and Barry Gray) who were vocalists, I prefer the latter with his lighter voice and originality. Most of the vocals on these records are performed by Denny Dennis, who, unfortunately, tried imitating Bing Crosby rather than develop his own style.

Barry Gray is heard to advantage in "The Night is young and you're so beautiful" and "Where are you". It is sad to reflect that he was drowned during W.W.II. Mary Lee sings numerous vocals, having begun with Roy Fox at the age of 14. Listening to these records we hear her reach the age of 18 with consequent development of style.

"The Merry go round broke down" . . . How that tune suffered in its day! There are only two versions I really like; that of Jimmy Lunceford and this by Roy Fox with vocal by Sid Buckman, in which the predominant use of piccolo and trombone result in individuality.

Altogether this set is a welcome addition to the collection illustrating the best of the dance bands of the 1930's in Britain.

The tunes heard in this two-record set are - Love is a dancing thing; Play, orchestra play; But where are you? Let's face the music and dance; Rose Marie; Calling me home; South Sea Island magic; The Music goes round; Sweetheart let's grow old together; Cheek to cheek; On Treasure Island; Poor little Angeline; It's a sin to tell a lie; Is it true what they say about Dixie?; Did your mother come from Ireland?; The miller's daughter Marianne; When the sun says goodnight to the mountain;

Whispering; You do the darndest things baby; The night is young and you're so beautiful; Love and learn; What will I tell my heart?; I've got beginner's luck; Where are you?; I've got my love to keep me warm; The merry go round broke down; Fifty million robins can't be wrong; Gone with the wind; Can I forget you?; Ramona; Wedding of the painted doll; Dancing with tears in my eyes; Goodnight sweetheart; Let's put out the lights; Stormy weather; Isle of Capri; When I grow too old to dream; Alone; September in the rain; Things are looking up; Roses in December; Dearest Love; I could use a dream; I fall in love with you every day; You leave me breathless; You went to my head; If it rains.

Providing an accurate summary of the situation and a reason for the re-issue of dance band records in the World Records series (if one be required) is the first paragraph of the sleeve notes of the Roy Fox set by Harry Francis..... "Without doubt the thirties were the most important period in the history of western dance since the beginning of the century. For these were years of rapid advance in musical standards, both in performance and scoring, with many of the finest dance orchestras and arrangers emerging to set the pattern for all who followed. It was also during the same decade that many of the best tunes and lyrics were composed - most of which are still requested and played some forty or fifty years later."

To which your Editor would comment that same period produced the best performers in classical music too. If an explanation were needed I would say that the competition in those difficult economic times with the fewer opportunities meant that those coming to the top had to work hard to stay there. . . . (Not that I would deny people the better opportunities nowadays to make music for themselves or go out to enjoy it.)

All of the transfers from 78 rpm records for all of the older material reviewed in this issue (that is, all but the Elisabeth Welch recordings) have been excellently accomplished by John Wadley.

Our record reviews in our next issue will chiefly review reissues of Elgar's work, by John Want.

BOOKS REVIEW E.B.

THE NATIONAL FONOTEKET of Sweden

is the world's most active of such departments dealing with the documentation of recorded sound if one may judge by its publications. It would have appeared to have as its target the publication of catalogues of all 78 rpm discs issued in Sweden and with that aim instantly makes itself unique, for no other similar establishment seems to be so motivated (in the "Western World" at least). Thus it has attracted the voluntary services of able discographers (most of whom read this magazine). Thus

from time to time I receive their publications. The listing of Sonora records by Björn Englund has reached several volumes and more recently Karl Eric Liliedahl has compiled a discography of Scandinavian artists Harry Brandelius whose recordings totalled nearly 600.

I would recommend anyone interested in Swedish publications to write to:- Nationalfonoteket, Kungliga Biblioteket, Box 5039, 102-41 Stockholm, Sweden.

THE AMERICAN DANCE BAND DISCOGRAPHY 1917 - 1942

by Brian Rust

In two volumes

Arlington House \$35 the set. 2066 pages

If you are unfamiliar with the American dance band scene this set will be a key to a vast world. If you took note of the "new records" of, say, the 1930's numerous names will be familiar to you. If, like me, you did a lot of night duties in the British Isles & Germany for King George VI and kept awake by listening to "The American Forces Network" you will recognise some more. I was speaking to Europeans there for included are records of bands completely unknown here. Even, say, Les Brown is virtually unknown. In the main the purer dance band records were not issued, while the more 'jazzy' were. Presumably we had our own good crop of the former and few of the latter.

Famous names like the Dorsey Brothers, Gene Krupa, Jean Goldkette, Paul Whiteman, Victor Young, Russ Morgan, Carl Fenton, Eddie Duchin and Xavier Cugat are to be found. Many obscure bands are also listed, as well little-known items such as an unissued test of the George Gershwin Trio on Victor.

For once, the Edison records on both cylinder and disc are included. It is good to meet items by the Fred van Eps Trio, Harry Raderman, Harry Reser, B.A. Rolfe, Club de Vingt, Charlie Fry, California Ramblers and the Green Brothers, etc.

Over 2,300 bands are covered exhaustively so this humble review cannot enumerate them individually.

Not listed are Benny Goodman and Glenn Miller who have been the subjects of separate detailed works. The coloured jazz-oriented bands are omitted for they are included in Mr. Rust's "Jazz Records 1897 - 1942". Only 78 rpm discs or cylinders are included, long-playing records being considered another study, which includes those of re-issues from 78's.

The commencing date for this set of 1917 is reasonable for dance music of the "foxtrot type" which was really under way then, encouraged by the sensational (yet ill-fated) Vernon and Irene Castle. I might have extended the closing date to 1947 (being just prior to the LP).

The record issues listed are the American and English catalogue numbers. In almost every case, recording dates are given - Edison's too.

This is another monumental work in the documentation of records upon which Mr. Rust and Arlington House are to be congratulated. Even with pages of a convenient 9 x 6 inches size, the type is not small, and clearly legible. It will be an invaluable reference work for those interested in dance band music or any of the aggregations who performed it.

A VOICE IN TIME by Jerrold Northrop Moore

Hamish Hamilton £5. 50

248 pages

The story of how the genius named Fred Gaisberg came to London in 1898 to assist William Barry Owen in establishing the infant Gramophone Company is too well known to retell here. Within a few weeks records were being cut in London by Gaisberg at premises in Maiden Lane, situated close to numerous theatres from whence artistes were enticed to record by means of a novel machine.

Then in 1899, in the company of Sinkler Darby (recording engineer) Fred Gaisberg made his first trip to Europe to record - to be followed by many more that would take him as far as Japan.

In this well written and absorbing book, Dr. Moore has taken Fred Gaisberg's own autobiography as a base and has added much unpublished material from Gaisberg's own diaries and essays written for the EMI Archives, as well as letters, etc. from associates such as David Bicknell. The latter commenting that Fred Gaisberg was a wonderful impresario, who never had an official title or position in the Company but everyone knew who he was & what he did.

Having researched carefully, Dr. Moore is able to give dates accurately. So, incidentally, this book also traces the progress of the Gramophone Company from the point of view of artistes.

I have known a fair amount of that Company's history for some time and have read Fred Gaisberg's autobiography and on the evening when this book arrived I had intended typing the front part of this magazine. I thought I would just take "a peep". Three hours later I was still deeply engrossed

Although more pages are devoted to the earlier years we have a clear story of Fred Gaisberg's life right to the end. He retired officially in 1939, but the occurrence of World War II causing him to carry on almost as actively. He was always a very energetic and active man, which is reflected in the style of the book.

I will restrain my review and leave to you the pleasure in reading this book - as pleasure it will certainly be.

There are sixteen pages of illustrations, of which numerous are previously unpublished.

Please note that the price on publication differs from my advance notice.

THE NOSTALGIA QUIZ BOOK

By Martin A. Goss

Arlington House \$8.95

352 pages

This book has me at a disadvantage for I dislike quizzes (either as participant or audience, into which states I am only captured by subterfuge!), crosswords and other boasting of encyclopedic knowledge in 'games', etc.

As this is the third in a series it is obvious that sufficient are different from me to pay for their publication!

In its pages, you have over 2,300 questions to test how much you remember from your youth. They are 'USA based' and cover entertainment and sport mainly.

They come under topics, such as, 'Those Great Radio Programs', 'Hollywood Pairs', 'Real Names', 'Silver Screen Veterans', 'Singing my way back home', 'Movie Mayhem', etc. There is a vast diversity.

This book can be used to test oneself or as a basis for parlour-games among friends. If you like all the things I do not (!) I am certain you will be delighted with this book.

However, even I shall be able to make use of the book because the answers are at the back.

WURLITZER MODEL 1015 Juke Box. SERVICE INSTRUCTION & PARTS CATALOG.

A reprint by Vestal Press \$9.95 58 pages 11 x 8½ in.
(P.O.Box 97, Vestal, N.Y.13850)

This jukebox of 1946 with its rounded top and rounded window in the upper half through which one could view the records being selected and played will be familiar to readers all over the world. I have seen them in Britain in action in cafés and amusement arcades as well as in collections since. Perhaps they are the most prolific survivor of Rudolph Wurlitzer's products from the days of 78 rpm discs.

The manual contains minute details of every little part in general and expanded diagrams. It is as essential today as ever it was to someone owning and repairing the machine. Electrical circuits and mechanical details are fully shown. Or, maybe you will want it to add to your collection of printed matter on the 'Talking Machine'. You should, it was a major item in the history of the disc, just as the penny listening booths of the days of the phonograph.

It has been excellently reprinted.

European readers can order copies from the Talking Machine Review, but owing the current state of the £ it will cost £5.



Monsieur MERCADIER
des Concerts de Paris

THE DEBONAIRS.

by James Robert Parish and Done E. Stanke

Arlington House. Price \$25.00 512 pages 11 x 8½ ins.

The debonairs were a race of gentlemen who dressed immaculately and who, with correct manners, mixed relaxedly in the best company. They were a race whose existence was markedly decreased by World War II. For the world of film they were most abundant during the 1930's, some living on shortly afterwards.

They were typified by the eight men studied in this book:-

| | | |
|----------------|-------------------|-------------|
| George Brent | Melvyn Douglas | Cary Grant |
| David Niven | Robert Montgomery | Ray Milland |
| William Powell | Rex Harrison | |

In their prime, all of them were slim and at least six feet tall (presumably in order to look most elegant beside the leading lady who was preferably no taller than 5 feet 2 or 3 inches)

This book is a collection of excellent 'potted-biographies' of the eight chosen to represent this special breed of man. As an item of reference, there are fifty pages devoted to each actor with a film-listing that names all the participants and the roles they played. The biographies are just. Failures are admitted as well as successes.

When one considers these actors, studying the list of films that they made, reminding oneself with the profusion of illustrations (over 300 in total) one realises that they were among the best of their breed producing some very formidable films between them.

Unfortunately moral values have changed so the plots of the older films may require one's adjustment occasionally. I wonder how young people view them today. The book reminds me of many hours of pleasurable entertainment. It will serve both those who wish to be nostalgic and those who need a useful reference book. If you are among the former, be ready to see pictures of your favourite debonairs as older men today. Unfortunately the world does not seem to wish to see them dressed so smartly!



Monsieur AFFRE
Ténor de l'Opéra de Paris

Although the catalogue number X42902 was allocated to the Billy Williams song "That's why I am a happy married man", for single sided Zonophone, it appears not to have been issued. If you have a copy, I should be delighted to hear all about it from you! Ernie Bayly

FONOTIPIA

Commencing with the next issue of The Talking Machine Review we shall be printing a much more accurate and definitive account than has been told previously of how, why and when the Fonotipia Records came into existence, (not at the initiation of Baron d'Erlanger as is generally thought).

There are many facets of this story which someone living outside mainland-Europe and South America has difficulty in following up to their conclusion so we ask the assistance of readers to clear up a few points before we begin to publish, viz:-

- 1) Are there any discs bearing the Societa Italiana di Fonotipia labels having printed on them in some manner or other, "Made in Germany", "Made in Italy", "Made in England" or made anywhere else in the world?
- 2) Are there any Fonotipia-labelled discs having any suggestion at all as to where they were actually pressed?
- 3) Fonotipia 7 $\frac{1}{2}$ inch (19 cm) discs. (Not to be confused with Odeons). Does anyone know of any records with a catalogue number higher than 9,511 ?
- 4) Can someone tell us where the following series of Odeon records were used?

| | | | | | | |
|------------------|--------|--------|--------|--------|--------|--------|
| 35,000 | 61,000 | 65,000 | 68,000 | 69,000 | 74,000 | 77,000 |
| 90,000 to 96,999 | | 98,000 | | | | |

 (All before World War I)

We wish merely to know if and where these blocks were used and are not attempting to list the records at present. For example, we know that 32,000 was for British records and that 33,000 were French Odeons. What of the above?

Please send all information to Frank Andrews, 46, Aboyne Road, London NW.10 OHA, England.

THE NATIONAL PHONOGRAPH ASSOCIATION

Item from the Fourth Convention which opened on 20th. September, 1893, at the Victoria Hotel, Chicago, coinciding with the World's Fair of that year. Mr. A. W. Clancy was President. He was of the Missouri Phonograph Company.

THE PHONOGRAPH FOR SOCIAL PURPOSES introduced by Mr. R. T. Haines (or, Haynes) of the New York Phonograph Company.

"I will speak very briefly on three points in connection with the subject. There are three things necessary for the success of the phonograph for social purposes: first, a high quality of music; the second is a low price for musical cylinders; and the third is perfect motive power. I regret to say that we have at present none of these requisites. Any suggestions that can be sent in to the executive committee, or to the North American Phonograph Company that will tend to improvement in these directions will do more for the advancement of the phonograph than anything else.

The President: "Suppose that there were cylinders well-prepared by the best readers in the country containing such selections as "The Charge of the Light Brigade", "Over the Hill to the Poorhouse", by Will Carlton and "Decoration Day on the Farm", by James Whitcomb Riley, would there be any sale for such records as that in connection with the phonograph?"

Mr. Haines: "I think so; in fact I'm sure that we could sell all the first-class records that can be manufactured. The New York Phonograph Company has been able, from time to time, to make records of a high order in small quantities, and in some few cases we have made records of a high order in large quantities, celebrated singers, etc., and selling them to our customers at proportionate rates. We have never been able to make enough of these records, but the demand for records is so great that we have been obliged to employ cheaper talent to manufacture the records in greater abundance. Other singers have not been able to give us the necessary time to make a large quantity of records to furnish the public generally, but I am sure that we can sell all the records of high order that we can manufacture."

Mr. Sampson: "I want to say in this connection that I am strongly in favour of the idea that if we could keep in our offices, and keep with everybody who is exhibiting the phonograph, records of good talent, it would then do a great deal toward leading the people up to the idea of using the machine. I think it will be of great advantage to get a machine upon which we can put more on the cylinder. To my mind a talk which we could get from several distinguished people would be extremely popular, but the cylinders, as at present made, do not hold a sufficiently long record."

Mr. President: "I will simply answer you, Mr. Sampson, by saying that in my experience, when you put an excellent selection on the phonograph, either in story or in song, to hold the undivided attention of listeners five minutes is about as much as you can expect; and the readers that I have secured to make these selections, where I have found them popular, have studied their pieces and broken them at the proper place. It is true that when you were giving to your audience, "Gone with a Handsomer Man", or one of Will Carlton's popular cylinders, it takes two cylinders. The one who gives that has studied the best place to divide it into first and second parts, and your audience simply rests for a moment while you are changing the cylinder. There are, however, many excellent short selections, as the "Seven Ages of Man", by Shakespeare, which takes about three minutes and a half on the phonograph."

Another topic from this Convention will be published in our next issue.



This handcranked Berliner Gramophone from the period 1899-1894c. was sold at Sotheby's recently for £950. Owing to its rarity your Editor had expected to see it reach a far higher price.



LETTER

Dear Readers,

Further to my remarks on page 621 and to my article in the February issue; although I am correct in ascribing the Blue Amberol Records to 1912, they may not have created a serious challenge in Britian to Murdoch's four-minute Indestructibles until 1913.

Although both Duane Deakins and Roland Gellatt give 1912 as the year in which Columbia divested itself of cylinder records, I have since read a newspaper report saying, "The Indestructible Record Company of New York was reported recently incorporated with a capital of \$50,000." January 1911.

This came after Murdoch's had discontinued advertising Columbia cylinders. While Columbia may have maintained distribution, it is evident that by January, 1911, they no longer owned the Indestructible Record. Murdoch's listings, both as Columbias or as plain Indestructibles, are of the same recordings. I have no evidence that the later recordings of the new Company were ever listed. Up to 1918 Murdochs seem to have always advertised old-stock records. F. Andrews.

EDISON DISC MASTERS BY RAYMOND WILE



- Part 16. Continued from page 595. All recordings listed in this part were recorded in New York.
- | | | | |
|---------------|------------------------|---|---------------------------------|
| 4.Nov.12.10" | 2000 Sample S1,S2. | Cavatina (Raff) | Gregor Skolnik |
| | | Issued on 80053 | |
| 6.Nov.12.10" | 2001 S, S1,S2 | Mountain Echoes | violin,cello,flute,harp |
| | | Issued on 80179 | |
| 6.Nov.12.10" | 2002 Sample, S1, S2 | Love's serenade | violin,cello,flute,harp |
| 7.Nov.12.10" | 2003 Sample, S1, S2 | Beauty's Eyes | Thomas Chalmers |
| | | Issued on 50038, 50057 | |
| 7.Nov.12.10" | 2004 Sample, S1, S2 | Ah moon of my delight | Reed Miller |
| | | (re-make of 1289) Issued on 82034 | |
| 8.Nov.12.10" | 2005 Sample, S1, S2 | Flee as the bird | Thomas Chalmers & Chor |
| | | Issued on 80047 | |
| 13.Nov.12.10" | 2006 Sample, S1, S2 | Silent night | Elizabeth Spencer, |
| | | | Royal Fish & Thomas Chalmers |
| | | Issued on 82040 | |
| 11.Nov.12.10" | 2007 Sample, S1,S2 | Cavaleria Rusticana (Mascagni) - Siciliana. | Reed Miller |
| | | Issued on 82042 | |
| 13.Nov.12.10" | 2008 Sample, S1,S2 | Mignon - Dost thou know that sweet land | |
| | | Rejected by Edison | |
| | 10" 2009 Sample, S1,S2 | Roses, roses, everywhere | Marie Kaiser & Royal Fish |
| | | (see 2046) Issued on 80088 | |
| 11.Nov.12.10" | 2010 Sample, S1,S2 | Masked Ball - It is thou | Thomas Chalmers |
| | | Issued on 82270. Dubbed on to Blue Amberol 4778 | |
| 8.Nov.12.10" | 2011 Sample, S1,S2 | Pagliacci - On with the play | Reed Miller |
| | | Issued on 82031 | |
| | 2012 S1, S2 | Experiment - "At the end of the groove" | |
| 15.Nov.12.10" | 2013 Sample, S1,S2 | O that we two were maying | Elizabeth Spencer & |
| | | (see 1293) Issued on 82510 | Thomas Chalmers |
| 19.Nov.12.10" | 2014 S1, S2 | My Native Land | Agnes Kimball & Thomas Chalmers |
| | 2015 S1,S2 | Robert the Devil - O Robert Beloved | Elizabeth Spencer |
| | | (remade on 2196) | |
| 20.Nov.12.10" | 2016 Sample, S1, S2 | Sweet Old Rose | Walter van Brunt |
| | | (see 1059 Exp.) Issued on 80093 | |
| 19.Nov.12. | 2017 Sample,S1, S2 | Ballo in Maschera - On the life | Thomas Chalmers |
| | | Rejected. Test of B on ED 121 | |

| | | | | |
|---------------|----------|------------------------------------|--|--|
| 19.Nov.12. | 2018 | Sample, S1, S2 | Trovatore - Il Balen del suo Rejected | Thomas Chalmers |
| 18.Nov.12. | 2019 | S1, S2 | Africana - O Paradise Rejected | Charles Harrison |
| | 2020 | S1, S2 | Aida - My native land Rejected | Agnes Kimball |
| 20.Nov.12. | 2021 | Sample, S1, S2 | Gioconda - Ah! tis the voice Issued on 82042. Finally rejected | Elizabeth Spencer |
| 21.Nov.12.10" | 2022 | Sample, S1, S2 | Goodnight, farewell Hold | Thomas Chalmers & Ch. |
| 22.Nov.12.10" | 2023 | S1, S2 (see 2123) | Bohemian Girl - Overture Issued on 50131 | Orchestra |
| 22.Nov.12.10" | 2024 | Sample, S1, S2 (see 2124, 2539) | Crown Diamonds - Overture Rejected | Orchestra |
| | 2025 | | | |
| 15.Nov.12.10" | 2026 | Sample, S1, S2 | Trovatore - The vows we plighted Rejected | Charles W. Harrison |
| 15.Nov.12.10" | 2027 | Sample, S1, S2 | Gioconda - Daughter in my faltering steps Thomes Chalmers, Agnes Kimball & Elizabeth Accepted. Test on ED122 Spencer | |
| 27.Nov.12.10" | 2028 | S1, S2, S3 | Trovatore - Home to our mountain Rejected | Harry Anthony and Elizabeth Spencer |
| 27.Nov.12.10" | 2029 | S1, S2, S3 | Samson and Dalilah - My heart at thy sweet voice Issued on 82512 | Elizabeth Spencer |
| 4.Dec.12.10" | 2030 | S1, S2, S3 | Tosca - Love and music (Vissi d'arte) Rejected "Blasts" | Agnes Kimball |
| 4.Dec.12.10" | 2031 | S1, S2, S3 | Ave Maria (Schubert) (in latin) Finally rejected | K. H. Staats |
| 3.Dec.12.10" | 2032 | S1, S2, S3 | Ballo in Maschera - King of the Shades Issued on 82512 | Elizabeth Spencer |
| 29.Nov.12.10" | 2033 | S1, S2, S3 | Trovatore - At thy mercy Finally rejected | John Young & Elizabeth Spencer |
| 29.Nov.12.10" | 2034 | S1, S2, S3 | Trovatore - Oh joy he is saved. Issued on 80067 Test on ED123 | Thomas Chalmers & Agnes Kimball |
| | 10" 2035 | S1, S2, S3 | Mignon - Dost thou know that sweet land? Finally rejected | Elizabeth Spencer |
| 2.Dec.12.10" | 2036 | S1, S2, S3 | Rigoletto - Quartet Rejected | Thomas Chalmers |
| 3.Dec.12.10" | 2037 | S1, S2, S3 | Now command me Hold, then reject | Agnes Kimball & Thomas Chalmers |
| 5.Dec.12.10" | 2038 | S1, S2, S3 | Traviata - Thy home is in fair Provence Hold, then reject | Thomas Chalmers |
| 7.Dec.12.10" | 2039 | Sample | Nocturne (Chopin) | R. Nagel |
| 7.Dec.12.10" | 2040 | Sample | Air (Bach) | O. L. Rach |
| 7.Dec.12.10" | 2041 | Sample | Chanson Napolitaine | R. Nagel |
| 6.Dec.12.10" | 2042 | S1, S2 | Lucia - Sextette (English) Rejected by Edison | |
| | 10" 2043 | Sample | Legende (Wieniawski) | Gregor Skolnik |

660

| | | | | |
|----------------|-------------------------|---|-------------------------------------|-------------------|
| | 10" | 2045 S1,S2 | Advertising Record | |
| 11.Dec.12.10" | 2046 S1, S2, S3 | Roses, roses everywhere | Royal Fish & Marie Kaiser | |
| | (see 2009) | Issued on 80088 | | |
| 12.Dec.12.10" | 2047 S1, S2, S3 | Gioconda - Ah tis the voice of an angel bright | | |
| | | Issued on 82042 | Elizabeth Spencer | |
| 13.Dec.12.10" | 2048 S1, S2, | Angel's dream waltz | National Promenade Orchestra | |
| | (re-made) | Issued on 50037 | | |
| 13.Dec.12.10" | 2049 S1,S2,S3 | Lazarre Waltzes | Band | |
| | | Issued on 50073 | | |
| 12.Dec.12.10" | 2050 S1, S2, S3 | Freischütz - Through the forest | Harry Anthony | |
| | | Hold, then reject | | |
| 10.Dec.12.10" | 2051 S1, S2, S3 | By the ashes of my father | Agnes Kimball & Harry Anthony | |
| | | Hold, then reject | | |
| | 10" | 2052 S1, S2, S3 | Fair Spring time | Elizabeth Spencer |
| | | Hold, then reject | | |
| 11.Dec.12.10" | 2053 S1, S2, S3 | Rigoletto - Woman is fickle | Charles W. Harrison | |
| | | Hold, then reject | | |
| 16.Dec.12.10" | 2054 S1, S2, S3 | Tales of Hoffman - Barcarolle. | Reed Miller & Elizabeth Spencer | |
| | | Rejected | | |
| 17.Dec.12.10" | 2055 S1, S2, S3 | Gioconda - Dance of the hours | String Orchestra | |
| | | Issued on 80080 | | |
| 17.Dec.12.10" | 2056 S1, S2, S3 | Carmen - Selections | String Orchestra | |
| | | Issued on 80062 | | |
| ?19.Dec.12.10" | 2057 | Experimental Trial of Thomas Chalmers | | |
| | | a) A dream b) Last night | | |
| 19.Dec.12.10" | 2058 S1, S2, S3 | Valse des fleurs | Orchestra | |
| | | Hold, then reject | | |
| 19.Dec.12.10" | 2059 S1, S2, S3 | Mondaine waltz | String Orchestra | |
| | | Issued on 50102 | | |
| 21.Dec.12.10" | recorded at West Orange | 2060 S1 | Advertising record | |
| 21.Dec.12.10" | recorded at West Orange | 2061 S1 | Advertising record | |
| 20.Dec.12.10" | 2062 S1, S2, S3 | Ben Bolt | Albert Weston | |
| | | Issued on 50104 | | |
| 23.Dec.12.10" | 2063 S1, S2, S3 | Humoresque | Gregor Skolnik | |
| 23.Dec.12.10" | 2064 S1, S2, S3 | Martha - Lost proscribed. | Harry Anthony & Charles W. Harrison | |
| | | Hold, the finally reject | | |
| 24.Dec.12.10" | 2065 S1, S2, S3 | Close to thee | Harry Anthony & Charles W. Harrison | |
| | | Issued on 50043 (remade on F, G, H,) | | |
| 24.Dec.12.10" | 2066 S1, S2, S3 | Flanagan and the motor car | Steve Porter | |
| | | Issued on 50153. Dubbed on to Blue Amberol 4584 | | |
| 26.Dec.12.10" | 2067 S1,S2 | Annie Laurie | F. Himmelrich | |
| | | Hold, then reject | | |
| 26.Dec.12.10" | 2068 S1, S2 | Nearer my God to Thee | F. Himmelrich | |
| | | Hold, then reject | | |
| 27.Dec.12.10" | 2069 S1, S2, S3 | Take back the heart | Elizabeth Spencer | |
| | | Issued on 80123 | | |
| 27.Dec.12.10" | 2070 S1, S2, S3 | Gioconda - Ocean and sky | Charles W. Harrsion | |



Christie's

South Kensington

85 Old Brompton Road
London SW7 3JS
Tel: 01-581 - 2231

Mechanical Music in May

A L I O R E T Bébé Jumeau phonograph doll
will be included in a sale of dolls and
Automata on Thursday 6th. May.

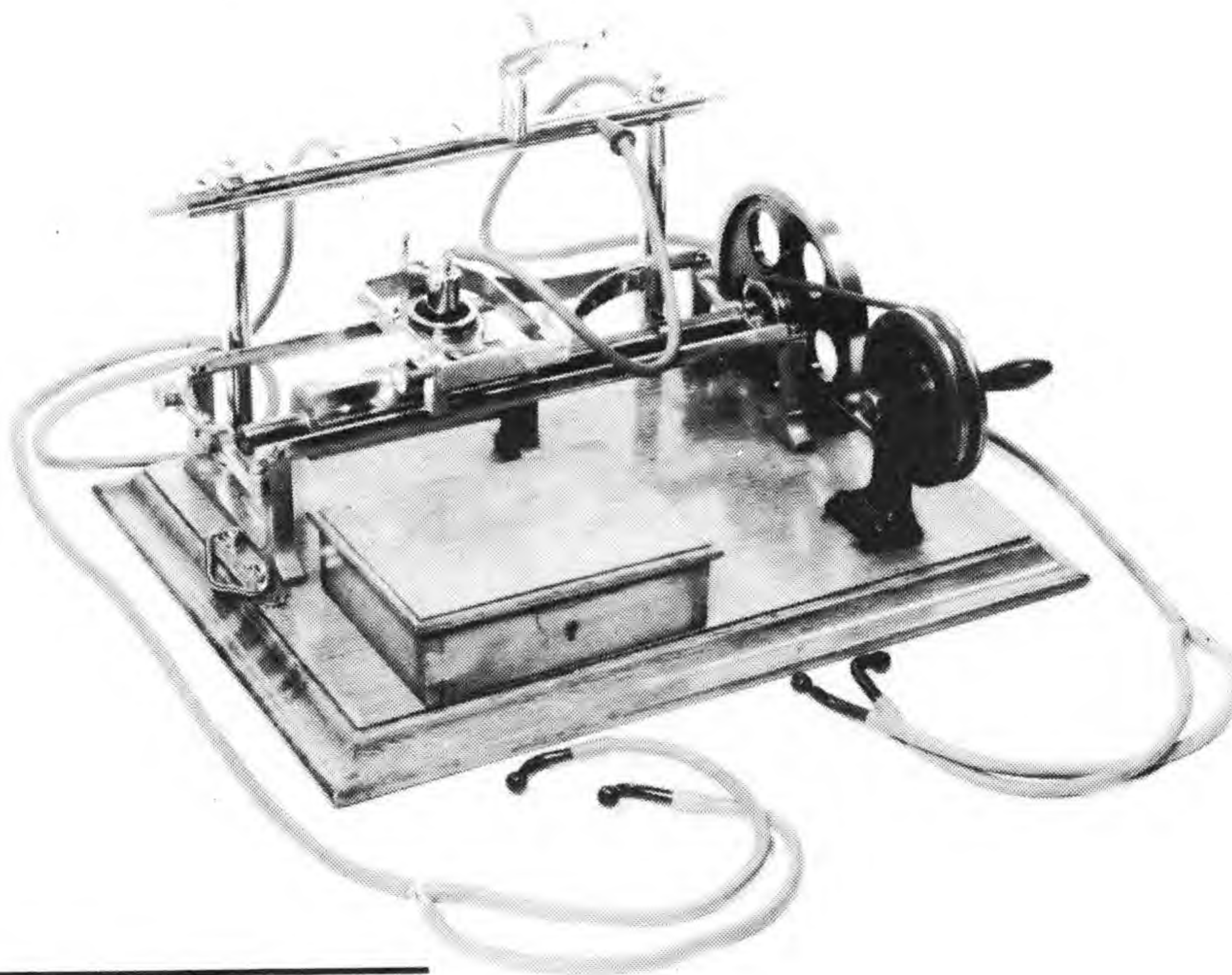
A L I O R E T Model A phonograph and an
E A R L Y H A N D - D R I V E N
phonograph will be included in the sale of
Mechanical Music on Wednesday 19th. May.
Both sales will start at 2 p.m. and will be
on view until 12 noon on the sale days.
Illustrated catalogues will be available
approximately three weeks in advance.

Many people have declared an intention to write a book on a topic appropriate to recording to be published during 1977, Edison's Centenary Year. Obviously their inspiration is sharpened by the lure of imagined fortunes. I must make it clear that I do not intend to write anyone's book for him (which is what it would amount to in some cases). It is true that most seeking such aid do not subscribe to this magazine.

This statement does not apply to those collectors knowing their subject, with whom, in the past, I have maintained friendly relationships and have exchanged or sent information; nor does it apply to readers of this magazine who occasionally have queries which I endeavour to answer.

* * * * *

Early hand - driven phonograph with Edison reproducer and mandrel, and eleven listening-tubes (sufficient for a cricket team!). The oak base measures 18 inches by 13 $\frac{1}{4}$ inches (46 cm x 33.5 cm). This will be included in the Mechanical Music sale on 19th. May at Christie's, South Kensington

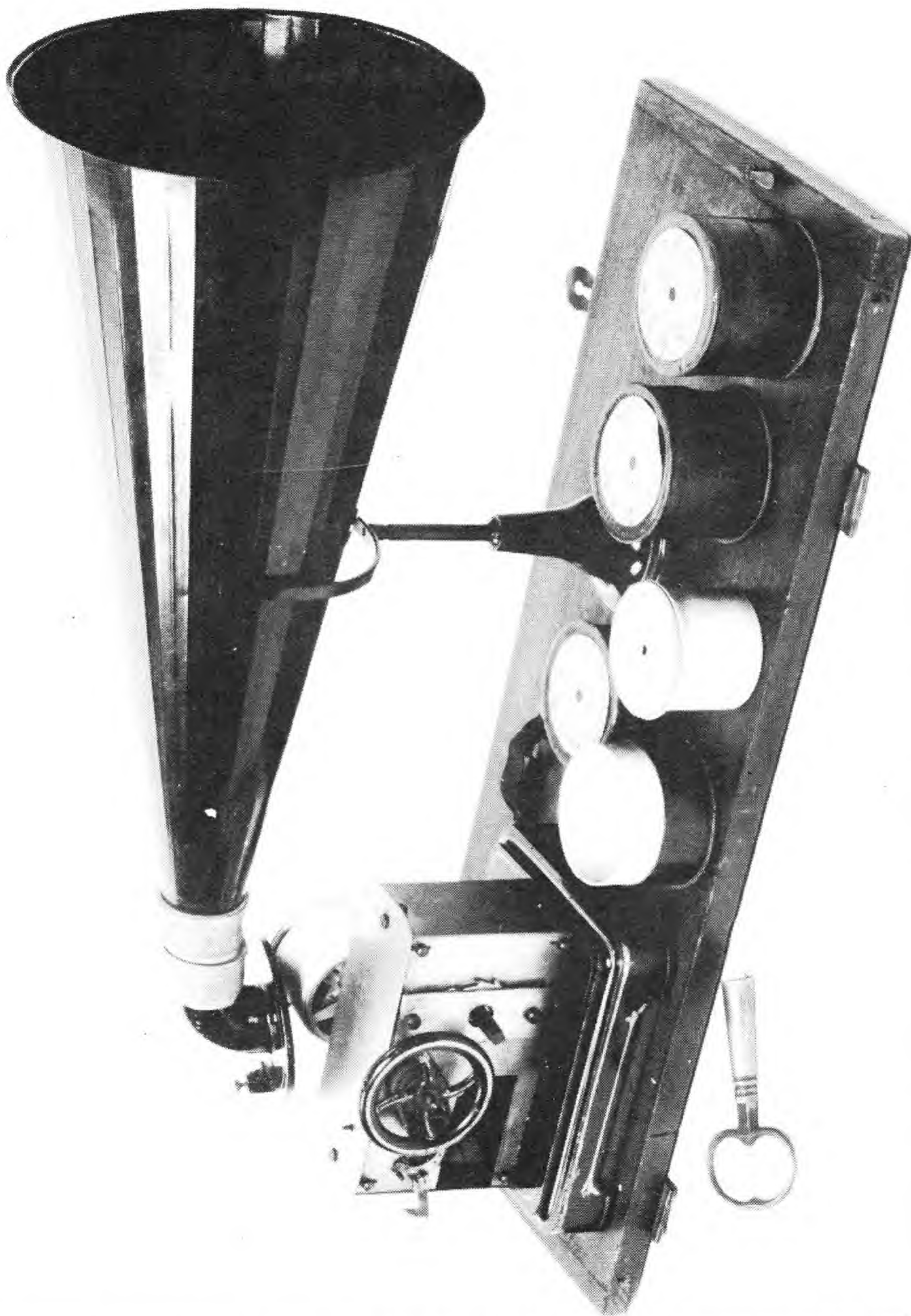


Oh! Really?

- 1st. Collector: I hear that there are some John McCormack recordings on Zonophone.
 2nd. Collector: Oh, really?
 1st. Collector: No, O'Reilly.



A Lioret Bébé Jumeau phonograph doll to be sold at Christie's,
South Kensington, on 6th. May.



A Lioret Model A phonograph to be sold at Christie's, South Kensington,
on 19th May.

THE MUSICAL MUSEUM

1976 SEASON

#39

| | |
|------------------|--|
| APRIL, 23rd. | BOBBY PAGAN plays the Regal WURLITZER |
| MAY, 7th. | MELODIES FOR YOU. A selection of popular light classical melodies. |
| MAY, 21st. | LEN RAWLE plays the Regal WURLITZER |
| JUNE, 11th. | SONGS FROM THE SHOWS. A musical evening with the tunes from famous films and shows of 1900 - 40. |
| JUNE, 18th. | ERIC SPRUCE plays the Regal WURLITZER |
| JULY, 2nd. | COMMAND PERFORMANCE. A musical evening of tunes chosen by the audience. (Request forms from the museum to be submitted prior to the evenings). |
| JULY, 16th. | ROBIN RICHMOND plays the Regal WURLITZER |
| AUGUST, 6th. | ROLLS AND RECORDS. An evening of music rolls LP's and 78's of the sounds of the 1920's and 1930's. |
| AUGUST, 20th. | JOSEPH SEAL plays the Regal WURLITZER |
| SEPTEMBER, 3rd. | A NIGHT IN VIENNA. A musical evening with waltzes, marches and polkas. |
| SEPTEMBER, 17th. | DAVID HAMILTON plays the Regal WURLITZER |
| OCTOBER, 1st. | AN EVENING WITH SIDNEY HARRISON and a musical interlude of desert island rolls. |
| OCTOBER, 15th. | JOSEPH SEAL plays the Regal WURLITZER |
| OCTOBER, 29th. | HALLOWEEN. A musical evening to celebrate the end of the season and the approaching pagan event. "Barbecue" supper. |

All Concerts will be at the Museum unless otherwise stated and will be by ticket only.

Time: 7.30 for 7.45 p.m.

TEL: 01-560-8108

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The Musical Museum,
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U.S.A. Record Research - ZONOPHONE

E

Can someone tell me the details of any of these U.S. Zonophone records (Universal Talking Machine Manufacturing Co.)? Foreign Language Series. The first group are single -sided

| Block | Size | Language(s) | Blanks |
|-------|----------|---------------------|--|
| 2000 | 9" | Hebrew & Yiddish | 2013, 2028 +++ |
| 2200 | 9" | Spanish | 2223 |
| 2400 | 7 & 9" | Spanish | any other than 2475 - 2490 |
| 2500 | 9 & 11" | Italian | 2456, 2558 - 2560, 2566 + + |
| 2700 | 9 & 11" | Italian | any other than 2790 - 2797 |
| 2900 | 9 & 11" | French | any other than 2995 - 2997 |
| 3000 | 10" | Hebrew & Yiddish | 3001 - 3011, 3013 - 3014, 3016 - 3018, 3020 - 3021, 3023 - 3050, 3052 - 3070, 3072 - + + |
| 3200 | 9" | German | 3200 - 3287, 3300 - + + |
| 3200 | 10" | Bohemian | 3216 - + + |
| 3500 | 9" | Hungarian | 3516 - 3693, 3699 - + + |
| 3500 | 10 & 12" | German | 3521 - 3530, 3532, 3534, 3536, 3538, 3539, 3542 - + + |
| 3600 | 10" | Italian(Neapolitan) | 3612, 3616 - + + |
| 3700 | 10 & 12" | Hungarian | 3722 - + + |
| 8000 | 10" | Hebrew & Rumanian | all items |
| 10000 | 9 & 11" | Italian | 10012 - + + |
| 11000 | 10" | French | 11000, 11007, 11019 - + + |
| 12500 | 10" | Italian | 12500, 12502, 12517- 12419, 12576, 12582, 12584, 12589, 12680, 12692, 12709 - + + |
| 13000 | 10 & 12" | Spanish | 13104, 13231, 13242 - 13249, 13252, 13255, 13257, 13259, 13295, 13311, 13425, 13444, 13500, 13504, 13556, 13561, 13577, 13597 - 13601, 13608, 13609, 13873 - + + |
| 14000 | 10" | Portuguese | 14052 - + + |
| 15000 | 10" | French | 15001, 15006 - 15009, 15011 - 15013, 15016 - + + |
| 16000 | 10" | Spanish? | any except 16000 |
| 24000 | 12" | Italian & Spanish | 24000, 24035 - + + |

The following are double - sided

| | | | |
|-------|-----|-------------------|----------------------------|
| 31000 | 10" | ? ? | any except 31008 |
| 40000 | 10" | Italian & Spanish | 40304 - + + |
| 45000 | 12" | Italian & Spanish | 45022 - + + |
| 46000 | 10" | German | 46000-- 46009, 46015 - + + |
| 47000 | 12" | German | any except 47001 |
| 50000 | 10" | Hebrew & Yiddish | any except 50033, 50050 |
| 54000 | 10" | Polish | any except 54003 |
| 60000 | 10" | Russian | any except 600025, 600030 |

STAR

Star Records pressed from Columbia masters for Hawthorne and Sheble; all single-sided. The following blanks still remain: 41 - 55, 58, 59, 61 - + +: 2022. Also 12", 1266 - + +: Also any Star with a six-digit catalog number beginning 03.

F

Columbia Records

We require missing information on a few early issues, chiefly master numbers. It should be pointed out that the same recordings may appear under identical A-series numbers under other labels, such as Standard, Harmony, United, or Diamond; possibly also as single-face issues on such labels as Standard or Lakeside; or under altered catalog numbers for labels such as Cort, Climax. If any of these titles should appear on any Columbia-pressed product, we need the master and take numbers. Titles are given as they are believed to appear on the labels.

- A55 Moszkowski Serenade / (3347) Whispering Flowers = ? Princes Military Band
 A170 (?) Sourire d'Avril = Republican Guards Orchestra / (1431) Dixieland March = Columbia Orchestra
 A249 (46471?) Just as I am = Herbert Stuart or Albert Wiederhold? / (510) Lead Kindly Light = Columbia Male Quartette
 A335 (?) Old Folks at Home = George Meader / (3351) Battle Hymn of the Republic = George Alexander
 A434 (?) Ow Hurachmim / (?) M'Loich = baritone Hebrew
 A583 (?) Yanke Doodle's Come to Town = Billy Murray & Chorus / (3906) Cohan's Rag Babe = Collins and Harlan
 #590 (?) Jack and Jill = Metropolitan (Mixed) Trio / (?) The Soldier's Song = Frederick Wheeler
 A591 (?) You have always been the same old pal = tenor / Don't be cross with me = soprano
 A622 (?) In Grandma's Day = Columbia Quartette / (3521) In the evening by the moonlight, dear Louise = Frank C. Stanley
 A623 (?) Theme and variations from Norma = Marshall P. Lufsky, flute / (48) Blaze away march = Columbia Orchestra
 A644 (?) My bambazoo = Collins and Harlan / (3997) Some day, Melinda = Carroll Clark
 A646 (?) Won't you be my playmate / (4010) When I marry you = Frank C. Stanley
 A648 (?) Sleep little baby of mine = Mrs. R. B. Hard / (4001) To the end of the world with you = Henry Burr
 A653 (?) Jako na Marjance Tak I U Zvonu. (Bohemian polka) / (?) Sokola Triumphal March (Vitezny Pochod Sokolu) = Prince's Mil. Band
 A677 (?) Valcik Vesnicko Ma Pod Sumavou Waltz / (4004) Sextette from 'The Bartered Bride' = Prince's Military Band
 A678 (?) La Pulga. 2 step = Banda de Artilleria (Artillery Band) / (?) Marche des Gamins de Paris = Banda Italiana (? Columbia Band)
 A703 (?) Varsity Men. 2 step = Prince's Orchestra / (?) En los Campos. Gavotte = Banda de Rurales de Pochuca
 A715 (?) l'Africana - Adamastor re dell' onde profonde / (10595) Otello - Era la notte = Taurino Parvis
 A718 (?) Los Favoritos - Waltz = Banda Flamenca Gascon / (50447) Stephanie Gavotte = Republican Guards Band (Garde Republicaine)
 A719 (?) Arpa de Oro - waltz = Artillery Band (Banda de Artilleria) / (4023) The Flowers - Romance = Samuel Siegel, mandolin
 A738 (?) El Ventiteres de Infanteria - Marcha = Prince's Mil. Band / (?) Yacht Club, Pas de Patineurs = Royal Regimental Band
 A747 (?) Long, long ago = Metropolitan (Mixed) Trio / (?) A Rose Fable = F. H. Ormsby
 A748 (?) Daddy's Pickaninny Boy / Sleep Time, Mah Honey = Carroll Clark
 A754 (?) Al Fin Solos - Schottische = Orquesta Tipica Lerdo / (10779) Diavoletta Mazurka = Charles Adams (Bell solo)
 A767 (?) Wedding bells - Columbia Male Quartette / (4228) A bushel o' kisses = Stanley and Burr
 A769 (?) I know of two bright eyes = Henry Burr / (4188) The island of dreams = W. Francis Firth
 A818 (?) Waltz from 'The Chimes of Normandy' / (?) The Choristers' Waltz = Princes Concert Orchestra
 A822 (?) The Bull Dog = Columbia Quartette / (4372) Underneath the Monkey Moon = Collins and Harlan
 A828 (?) Rolling down to Rio / (4366) The Friar of Orders Gray = George Clarence Jell
 A841 (?) On the Bosphorus = Prince's Orchestra / (4493) Russian Carnival = Marshall P. Lufsky (flute)
 A882 (?) Minuetto (Jorda) Paso Doble Flamenco = Banda Espanola / (3095) Coax me medley = Princes Band
 A898 (?) The Diver / (?) Forging the anchor = Frederick Gunther
 A899 (?) Lullaby from 'Erminie' = Inez Barbour / (?) Good-bye, sweet day = Merle Tillotson
 A902 (4516 or 4566 ?) Leonor - Polka de salon / (4514 ?) High Life. two step = Emilio Murillo (piano solos)
 A910 (?) Hiding in thee = Anthony and Harrison / (?) In Thee, O God, do I put my trust = Edna Stearns
 A911 (?) Forest birds - Marshall P. Lufsky & Carmine Stanzione / (4828) Original jigs & reels = George Stehl
 A922 (?) Some sweet day by and by = Anthony and Harrison / (4850) Oh, come all ye faithful = Columbia Mixed Quartette
 A930, A931, A944, A945. All data is needed for these.
 A1115 (?) Love Divine, all love excelling = Archibald Brothers' Quartette / (19329) God and father, while I stray = Mrs. A. Stewart Holt.
 (Where one artist only is mentioned above, both sides are by the same artist)

CLIMAX

Seven-inch or ten-inch diameter, single-sided. The numbers below are totally blank, we need name of artiste (often not printed on the label, but usually obtained from spoken announcement) and details of any numbers or markings besides the catalog numbers on the records. If you have any Climax records, please send details, but these are most needed: - 219, 236, 267, 269, 287, 328, 413, 491, 574-575, 577-579, 584, 611-615, 692, 703-705, 807-810, 812-815, 819, 821, 828-832, 834-836, 839, 840, 842, 843, 848, 863-867, 925, 959-967.

Any of the above may appear as Columbia records. We also urgently need early catalogs, supplements, etc., for Columbia or Climax records, particularly of the pre-1904 period. If you have any such, and are willing to loan them briefly, or can make photocopies of them at our expense, it will be most helpful and appreciated.

Please send all information to either William Bryant, 1046 Congress Street, Portland, Maine 04102, U.S.A. or, Frank Andrews, 46. Aboyne Road, London NW 10 0HA, England. (Whichever is nearer)